

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

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LONDON, SATURDAY, JUNE 3, 1871.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

## INTERNATIONAL CLUB, 15, GEORGE-STREET, HANOVER-SQUARE, W.

The extensive Decorations and improvements in the Club-house being completed, it is NOW OPEN for the reception of Members.

The Club is instituted by a numerous body of English, American, and foreign Noblemen and Gentlemen, who, with others, have long felt the want of a Club of this description in London.

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The Club being Proprietary, no pecuniary liability attaches to the Members.

Forms of Application for Membership and all information may be obtained from the Secretary,  
Capt. J. F. WYSE.

## ROYAL BOTANIC SOCIETY, REGENT'S PARK.

THE NEXT EXHIBITION OF PLANTS, FLOWERS, AND FRUIT, will take place in the Gardens on WEDNESDAY and THURSDAY, June 14th, 15th. Tickets, 1s. each, to be obtained at the Gardens, and at the Society's Clerk, Austin's Clerk-Office, St. James's Hall, Piccadilly. THE EXHIBITION OF AMERICAN PLANTS IS NOW OPEN. Tickets, 1s. 6d. each. Next Meeting for the Election of New Members, SATURDAY, June 10th.

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THE GENERAL PUBLIC are admitted EVERY WEEK-DAY, EXCEPT WEDNESDAY, from 10 A.M. to 6 P.M., on payment of ONE SHILLING. On WEDNESDAYS the usual price is HALF-A-GROWN.

There are Five Entrances, one by the Royal Entrance of the Albert Hall, two in Exhibition-road, and two in Prince Albert-road.

## LONDON INTERNATIONAL EXHIBITION

of 1871.  
GUINEA MONTHLY TICKETS are now issued, for the especial convenience of visitors from the Country.

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of 1871.  
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## LONDON INTERNATIONAL EXHIBITION

of 1871.  
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DISTRIBUTION OF THE PRINCIPAL OBJECTS:—  
1. Architecture, Engraving, Photography, and a portion of the Water-colour Pictures are exhibited in the Upper Gallery of the Albert Hall.  
2. Educational Apparatus and Appliances, and the International Collection of Toys and Games, are exhibited in the Two Small Theatres on the Balcony Floor of the Albert Hall.  
3. Woollen and Worsted Manufactures are exhibited in the South Rooms on the First and Second Floors of the Albert Hall.  
4. The Pottery and Foreign Pictures are in the new Exhibition Galleries, facing the Exhibition-road.  
5. The Machinery in Motion, the Scientific Inventions, and the British Pictures are in the new Exhibition Galleries, facing the Albert-road.

## BOROUGH OF LIVERPOOL.

## AN AUTUMN EXHIBITION OF MODERN PICTURES, IN OIL AND WATER COLOURS.

Is intended to be held in Liverpool, under the direction of the Liverpool Library and Museum Committee, and with the sanction of the Corporation.

The Exhibition will be OPENED on or about the 1st of SEPTEMBER, and continued for a period of two months.

Regulations for the guidance of Artists, and other particulars, may be obtained on application to—  
EDWARD SAMUELSON, Esq.,  
Chairman of the Executive Committee,  
Free Library and Museum.  
JOSEPH RAYNER, Town Clerk,  
Town Clerk's Office, Liverpool, May 30, 1871.

## BRIGHTON COLLEGE.—THE OFFICE OF

PRINCIPAL will become VACANT at the end of the present Term. The Council are prepared to receive Applications from Gentlemen desirous of the Appointment. Candidates must be Clergymen of the Church of England, and Graduates of Oxford or Cambridge. Every information may be obtained of the Secretary, the Rev. J. Isaac, 15, Wellington-villa, Brighton; to whom also Testimonials must be sent on or before Monday, June 26th.  
J. IMAGE, Secretary.

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NEW FOUNDATION DAY.  
WEDNESDAY, the 14th of June, 1871.

Programme of Proceedings:—  
Half-past Twelve.—Distribution of Prizes in the Chapel, by the Head Master, R. F. Weymouth, Esq. D. Lit. M. A.

Half-past Two.—Luncheon in the Dining Hall. John Storrar, Esq. M.D., Chairman of Convocation of the University of London, will preside.

Single Tickets:—Gentlemen, 7s. 6d.; Ladies, 5s.  
Double Tickets, to admit a Lady and Gentleman, Half-a-Guinea.

Applications for Tickets to be addressed to the Secretary, Mill Hill School, Middlesex, N.W., not later than Wednesday, the 7th of June.

Five o'clock.—The Annual General Court of Life Governors in the Library.

Ombuses will meet the Trains arriving at, and departing from, the Great Northern Station, Mill Hill, between Noon and Ten P.M.  
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LONDON, SATURDAY, JUNE 3, 1871.

## LITERATURE

*Hours of Exercise in the Alps.* By John Tyndall, LL.D. (Longmans & Co.)

THE volume before us is one composed of Alpine fragments, corresponding to another on scientific fragments which Dr. Tyndall has recently produced, and we noticed last week. He says that "these two volumes supplement each other" (though it is hard to see how any two volumes can be mutually and interchangeably supplementary), "and, taken together, illustrate the mode in which a lover of natural knowledge and of natural scenery chooses to spend his life." To this we may add, that the present book also illustrates the mode in which a man of reputation can endanger his fame by mere book-making; though on this point friendly critics will prefer to be silent. The author's earlier book, 'The Glaciers of the Alps,' did him credit; which is far more than the most lenient critic can say of the present mass of "unconsidered trifles." Most of those which possess value have appeared before, and some long before, to-day. Still, friends may desire to have the whole in a volume. As to the illustrations, the author confesses that two were published ten years ago, and that for the remainder the reader "will have to ascribe his gratification to the initiative of Mr. William Longman, not to me." The only respectable ones are a view of the Gorge of Pfeffers, which is probably a copy of a cheap photograph, and the Ascent of the Lauwinen Thor.

The principal papers commemorate the experiences and narrate the incidents of several of Dr. Tyndall's Alpine feats, but they all wear a disjointed aspect, and embody too much of mere personal and petty occurrences and of expressions of the pride of mountain conquest. Readers ignorant of the scenes and summits will need a good guide-book as a companion, for the author has not taken the trouble to add the necessary explanatory notes.

In the second paper, for instance, entitled 'Disaster on the Col du Géant,' we have a mere reprint of an old fragment, without preliminary mention of the date and particulars of the accident, but simply commencing thus: "On the 18th of August, while Mr. Hawkins and I were staying at Breuil, rumours reached us of the grievous disaster which had occurred on the Col du Géant." Why not have prefixed a few lines to indicate that this disaster befell three young Englishmen and a guide on the 15th of August, 1860; that they had left Chamouni at 5 o'clock in the morning, accompanied by three guides, hoping to descend upon and reach Courmayeur that evening; that they had encountered some rough weather, and were inexperienced and unaccustomed to glacier climbing, and therefore much fatigued when they reached the Col, at about 4 o'clock? Without some such note as this the paper is obscure, and loses its point, though the remarks on the probable neglect and cause of the fatal accident are just and sound. It should be added also, that the bodies of the unfortunate victims lie buried in a little grave-yard near Courmayeur. There seems to have been no sufficient reason for this catastrophe, or, at least, sufficient precautions were not taken. The same, however, is said after many other

accidents; and the simple truth is, whenever tired and timid and untrained adventurers attempt such a long and arduous pass as the Col du Géant, fatal accidents may occur, apart from the folly and culpable carelessness which marked the present case. In making the same pass we ourselves were caught in a fog near the Col, and had not the fog in a short time cleared away, all possible caution would have been of little avail to ensure our safe passage amongst the *séracs* of the Glacier du Géant, or down the usually safe rocks to Courmayeur.

The several fragments in this volume are truly such *disjecta membra* that no demonstrator of literary anatomy could make an articulated body out of them. They may, however, afford us the groundwork for a few observations on Alpine adventure in general, occasionally illustrated by Dr. Tyndall's doings and sayings; and such observations will at present be well timed, as the Alpine season is now approaching. We think the most appropriate classification of expeditions amongst the High Alps would be, 1, Gymnastic; 2, Scenic; 3, Scientific; and the volume before us records notes and examples of each kind.

1. *Gymnastic.*—These feats are the most exciting; they are much discussed, and, indeed, form the staple of dinner table-talk in every Swiss inn and boarding-house: they and those who achieve them are the admiration of spinsters and the envy of gallants. Nevertheless, they are absolutely fruitless, if not absolutely foolish; they are profitless, if not really pernicious. No one ever got any substantial good from them, except the guides; their good is gold. Take away the vainglory and the vaunting, and no gentleman would care to attempt feats which his guides perform without praise, and which many a strong school or college lad could be trained and enabled to accomplish. When, however, a man has a large following, such a feat as the ascent of the Matterhorn becomes notorious from his notoriety. There are several, however, who have already done this great achievement, as well as Dr. Tyndall, whose names will never be known to the public. The very season in which Dr. Tyndall made his successful assault on the redoubted rock-pyramid, was marked by at least seven successful ascents of the same mountain,—as we ourselves ascertained at Zermatt. One morning we met a young gentleman descending with his three guides, who had climbed to the summit, and was then returning as unmarked and as unhonoured as if he had been a Lincolnshire drover's son.

While exploring one day, in 1868, about the base of the Matterhorn, we distinguished a party of adventurers approaching the summit. With our glass we noted them well, and on their return next morning to Zermatt, we "interviewed" the chief, a well-known young adventurer, who informed us that his sole reward was ten minutes on the top, with a piercing wind threatening to extinguish vitality, and a perilous descent full of anxiety. Dr. Tyndall seems to have derived little more advantage from his stay on the summit, though his paper upon his successful ascent is decidedly interesting from his previous history. Yet his anti-theological bias does not desert him here, and is even elicited by a scene which would have produced a contrary effect upon most thinkers. "Supposing," says he, "our theologic schemes of creation, condemnation, and redemption to

be dissipated, and the warmth of denial which they excite, and which, as a motive force can match the warmth of affirmation, dissipated at the same time, would the undeflected human mind return to the meridian of absolute neutrality as regards these ultra-physical questions? Is such a position one of stable equilibrium? Such are the questions without replies which could run through consciousness during a ten minutes' halt upon the weathered spire of the Matterhorn." Thus then the sole reward of all the toil and cost of attaining the summit of this isolated peak is ten minutes' halt; a position of very unstable equilibrium and an imaginary dissipation of schemes of human creation, condemnation and redemption!

Nearly equally fruitless are all such expeditions. Take as another instance in the present volume the passage from Macugnaga by the old Weiss Thor. Why should wise men, or men reputed to be wise above their fellows, peril limb and life in ascending by the most difficult and ugly of all the possible routes to a desired point, which could be far more easily gained by a pleasant and grand route? The new Weiss Thor is practicable and impressive; yet Dr. Tyndall actually chose the old and the difficult way because of its difficulties. Such expeditions are at best little more than feats upon the trapeze; and so soon as they cease to be talked about, they will cease to be performed. We do not join in absolute reprobation of them; but let them be unvaunted and unpublished.

2. *Scenic Expeditions.*—For these we have the highest regard, and we count them amongst the most exhilarating and soul and body reviving recreations within the reach of overwrought Englishmen. Happily, they are all within the power of men of average strength and of various ages. We could name a dozen which are worth any effort, and are free from all extraordinary risk. Let us instance the grand pass of the Col du Géant, already alluded to; the ascent of the Crammont, by the rock-side especially, from Courmayeur; the Becca di Nona, the Äggischhorn, the Bel Alp and Sparrenhorn, the Görner Grat, the Joderhorn just above the Monte Moro Pass, a particular favourite of ours; and the Piz Languard in the Engadine. All these can be accomplished even by common folks, presuming that they are of sound wind and limb; and these are the summits, which really afford the most distinct, comprehensive and appreciable views.

What can surpass, or even equal, the panorama from the Crammont, on which summit De Saussure declares that he spent six of the happiest hours of his life? That from the Piz Languard is more extensive but not so grand. The scene from the Joderhorn is simply and truly glorious, if there be no fog, and we have only gained it once out of four times without a fog. Every healthy tourist, likewise, can reach the Belvedere on the Macugnaga glacier and there behold an amphitheatric expanse of grandeur to which Europe will not afford a superior. The Pizzo Bianco, moreover, is marvellous, and speaking from twelve years' experience during long summer visits to similar scenes, we may venture to affirm that by far the most impressive, the most enjoyable, and the longest remembered Alpine views are obtained from heights such as we have named. We might add a dozen others, but the enumeration is unnecessary, and the discovery of

them is endless. Dr. Tyndall knows all of them, and we challenge him to say that the Matterhorn, the Lauwinen Thor, the Eiger, or even the Jungfrau, are more pleasurable and more impressive. So far from dissipating old theologic views, we at least have found our poor ideas of creation and redemption confirmed and enhanced by the unspeakable grandeur and beauty of these scenes.

It cannot be too strongly enforced on Alpine tourists that many of the isolated secondary heights, of say from nine to ten or eleven thousand feet above the sea level, are the most delightful and view-commanding of all. The moment one becomes anxious about life and safety, that moment all real enjoyment ceases, and the views obtainable in several practicable passes like that over the Col du Géant from Courmayeur to Chamouni are quite as grand as all average mortals can desire. An hour or two's delay amongst the *séracs* is no misfortune, for what ice scenery is more striking? Then an avalanche of stones will perhaps vary the monotony and break the awful silence. Scenes and sounds of this nature live in memory for life, and are assuredly worth the fear, pains, and perils they cost.

3. *Scientific Explorations.*—On this topic we shall have Dr. Tyndall's concurrence. We are quite at one with him, because here he well knows what he is talking and writing about. This is his proper walk and his worthy work; and we only regret that there is so little of it in the present volume. On Glacier motion,—on Glacier scenery,—on Regelation and the allied topics, Dr. Tyndall is a good and safe guide. Here he has no warp and no prejudice; and we trust in him confidently. It is truly remarkable how that bye-way thought of the good and great Faraday on Regelation has fructified, and shown itself to be a radical explanation of many glacial phenomena. Five philosophers, indeed, have a share in the inquiries connected with it; and Dr. Tyndall adverts to their respective views in his excellent fragment entitled 'Helmholtz on Ice and Glaciers.' On one or two occasions we have, in these columns, adverted to the disputes between the late Prof. Forbes and Dr. Tyndall respecting the viscous theory, and must therefore refrain from details in this notice, more especially as our author has exhibited popular experiments, at the Royal Institution, illustrative of his views. The whole physical philosophy of glaciers, as to structure and motion, is a study by itself, and as replete with technicalities as other similar subjects. We are apt to think it particularly interesting, but must not indulge in details, which would be unintelligible unless ample.

To the general public personal experiences are the most attractive; and thus even the transparent egotism of Dr. Tyndall becomes pardonable, and, possibly, even pleasing. What though his guides—especially poor Bennen—were superior Alpine athletes to himself?—what though the said Bennen was a far cleverer and bolder mountaineer than his employer?—these men are unknown to Albemarle Street audiences, and meet their obscure fates unapplauded. Yet without Bennen Dr. Tyndall would not have scaled the Weisshorn; nor the men of Breuil anticipated the Doctor's triumph over the Matterhorn. The breadth of back and the muscle and sinew of guides like Lochmatter would astonish the spinsters of Swiss Pensions

and the Friday-night frequenters of the Royal Institution. These are wonderfully-developed specimens of humanity proper; and they will profess their readiness to take any ordinary tourist to the summit of the Matterhorn, provided only that he will spend some ten or twelve pounds sterling, and put up with unmentionable inconveniences. We ourselves were nearly tempted by their rough readiness and prompt proposals; but, as already indicated, we reprobate mere Alpine gymnastics, and we do not relish sleeping in the huts on either side of the Matterhorn. Certainly, however, if compelled to make the ascent, we should mount from the Italian side, as did our author, notwithstanding the gable-roof descent towards Zermatt. A simple excursion to the huts might be worth making, merely to behold the sunrise; but the misery of a cold bivouac in either of the said huts has been described to us in such terms as to repress enthusiasm.

It is but little known that certain chains and ropes have been fixed at intervals in the ascent of the Matterhorn in order to facilitate the ascent. Hence that is now practicable in very fine weather which was previously impracticable. Then, the having a rough roof over one's head for the first night breaks the journey, and enables the adventurer to start at day-break from a coign of vantage. The lights displayed from these huts by ascending parties at night produce a singular and star-like brightness to spectators below, who, before going to bed, can conjecture the discomfort of the adventurers; yet, in respect of science, little or nothing, we fear, will be gained by the conquest of the forbidding and fearful Matterhorn. A piercing and freezing ten minutes on the summit is useless for thermometric or other observations, and the dominant thought of any successful mountaineer will always be, how soon and how safely he can get down again after he has reached the top.

One word more on the Matterhorn, and we have done. Its summit still awaits a female foot,—and we believe, despite the labour and hazard, a female foot will one day press it. There is a niece of the Chanoine Carrel of Aosta who has nearly achieved it; and why should she not? for, as Dr. Tyndall notes, she has a wrist like a weaver's beam. Even the Samson of Albemarle Street may soon meet with his Dalilah, and then his Alpine locks will be hopelessly shorn. Those Alpine females do not belong to the "weaker sex"; they are stronger than many men,—at least, literary men. Well do we remember that when we climbed the Crammont, hardly round the steep side which overhangs Courmayeur, and thought we had done no small thing, our guide introduced us to a vigorous damsel, well provided with goat's milk, who had actually preceded us by the same precipitous and fatiguing way. We noted her carefully; and our conclusion was, that she was equal to any single man in the Alpine Club, and a match for any two or three ordinary English adventurers. The maid of the Matterhorn will soon appear. The rock obelisk is certainly doomed to be subdued by some miraculous virgin, and then perhaps our friend will give credit to occurrences supernatural. Suppose such a feat recorded at Aosta or Breuil: will it not be antecedently improbable—nay, femininely impossible? Yet if the Chanoine's niece be produced to aver the

fact, will Dr. Tyndall deny it? No; it will be a veritable mountain miracle.

A final sentence on style. How Dr. Tyndall could allow crudities of ten and fewer years old to be reprinted is amazing. With so much occasional vigour, it is lamentable that certain primary wretched sentences and confused metaphors should re-appear with the author's *imprimatur* of 1871.

*Songs of the Sierras.* By Joaquin Miller. (Longmans & Co.)

THERE is a current notion that American poetry should be different in kind from ours—should, in the slang of criticism, "be racy of the soil from which it springs." Rivers of prodigious length, vast prairies and forests, and huge mountain-ranges, must, it is believed, reflect themselves in the productions of the native poet. We hesitate to share this belief. The bold pioneers who first penetrate the wilderness are too deeply engrossed in material concerns to occupy themselves with the divine art; and, when the wilderness becomes the seat of a dense population, its inhabitants live under conditions such as we.

As far, at least, as literature is concerned, the Americans are not, as Mr. Lowell contends, of yesterday. The man of the New World, inheriting our language, inherits also our history, traditions, religion, modes of thought; and these no physical peculiarities of country are influential enough to countervail. He is heir to Shakspeare equally with the man of Middlesex or of Warwick. Of this the volume under notice is corroboration. Mr. Miller has spent his whole life in the wild woods and mountains of Western America, and yet is not an American of the type anticipated. "Polished bronzes," "chiselled marble," "Italian skies," "Grecian forms," have meaning to him; and he has had dreams of dead and living poets the memory of which remains.

First in place, and, we may add, in excellence, is 'Arazonian,' so named from that western territory within which the scene is laid. Love forms the main theme, and into this other passions, jealousy and remorse, are skilfully interwoven. A gold miner and his swarthy half-barbaric mate are at the door of their palm-thatched cabin weighing the gold gathered during the day. A dispute arises founded on the girl's jealousy of her lover's betrothed in the land he had left. Hot words run higher and higher, and at length the girl rushes from the door, and in her despair makes for the river. The description which follows is fine:—

The air was heavy  
And hot and threat'ning; the very heaven  
Was holding its breath; and bees in a bevy  
Hid under my thatch; and birds were driven  
In clouds to the rocks in a hurried whirr  
As I peer'd down by the path for her;  
She stood like a bronze bent over the river,  
The proud eyes fix'd, the passion unspoken,  
When the heavens broke like a great dyke broken:  
Then ere I fairly had time to give her  
A shout of warning, a rushing of wind  
And the rolling of clouds with a deafening din,  
And a darkness that had been black to the blind,  
Came down, as I shouted, "Come in! come in!  
Come under the roof, come up from the river,  
As up from a grave—come now, or come never!"  
The tassell'd tops of the pines were as weeds,  
The red-woods rock'd like to lake-side reeds,  
And the world seem'd darken'd and drown'd for ever.

Equally fine is the description of the river



after the storm, has swept the plain like a hurricane :—

The flood had gone  
Like a thief, with only his tracks upon  
The weeds and grasses and warm wet sand;  
And I ran after with reaching hand,  
And call'd as I reach'd and reach'd as I ran;  
And ran till I came to the cañon's van,  
Where the waters lay in a bent lagoon,  
Hook'd and crook'd like the horned moon.

Here in the surge where the waters met,  
And the warm wave lifted, and the winds did fret  
The wave till it foam'd with rage on the land,  
She lay with the wave on the warm white sand;  
Her rich hair trail'd with the trailing weeds,  
And her small brown hands lay prone or lifted  
As the wave sang strophes in the broken reeds,  
Or paused in pity, and in silence sifted  
Sands of gold, as upon her grave.  
And as sure as you see yon browsing kine,  
And breathe the breath of your meadows fine,  
When I went to my waist in the warm white wave  
And stood all pale in the wave to my breast,  
And reach'd for her in her rest and unrest,  
Her hands were lifted and reach'd to mine.

Remorse follows the lover. The image of  
her he has lost perpetually confronts him.  
He complains that

—a mystical brown wing'd moth  
Or midnight bat should for evermore  
Fan my face with its wings of air,  
And follow me up, down, everywhere,  
Flit past, pursue me, or fly before,  
Dimly limning in each fair place  
The full fix'd eyes and the sad brown face,  
So forty times worse than if it was wroth.

Even when he recalls the blonde form of his  
first love, a dark figure intervenes :—

A sad-faced figure began to swim  
And float in my face, flit past, then pause,  
With her hands held up and her head held down,  
Yet face to face; and her face was brown.

At length the gold that had been hoarded  
and hidden for years was collected, and the  
solitary sun-browned miner set his face to the  
east. White-bearded and bald, but rich, he  
seeks the old town he had left more than  
a score of years before, and there, at the  
old town pump, where their troths had been  
plighted, the wanderer from the desolate west  
finds her he sought. Her beauty had known  
no change.—

Time that defaces us, places, and replaces us,  
And trenches the faces as in furrows for tears,  
Has traced here nothing in all these years.  
'Tis the hair of gold that I vex'd of old,  
The marvellous flow and flower of hair,  
And the peaceful eyes in their sweet surprise,  
That I have kiss'd till the head swam round,  
And the delicate curve of the dimpled chin,  
And the pouting lips and the pearls within,  
Are the same, the same, but so young so fair!

What follows is highly pathetic—

My heart leapt out and back at a bound,  
As a child that starts, then stops, then lingers.  
"How wonderful young!" I lifted my fingers  
And fell to counting the round years over,  
That I had dwelt where the sun goes down.  
Four full hands, and a finger over!  
"She does not know me, her truant lover,"  
I said to myself, for her brow was a frown  
As I stepp'd still nearer, with my head held down  
All abash'd and in blushes my brown face over;  
"She does not know me, her long lost lover,  
For my beard's so long and my skin's so brown,  
That I well might pass myself for another."  
So I lifted my voice and I spoke aloud:  
"Annette, my darling! Annette Macleod!"  
She started, she stopp'd, she turn'd, amazed,  
She stood all wonder with her eyes wild-wide,  
Then turn'd in terror down the dusk wayside,  
And cried as she fled, "The man is crazed—  
He calls the maiden name of my mother!"

There is much beauty in the idea which  
forms the basis of the poem; but the treat-  
ment is frequently crude and unsatisfactory.

Mr. Miller has himself described his work as  
rough quartz; and he is not inaccurate. We  
find the gold to be of finest quality; but the  
proportion it bears to the baser material is  
small. As will be seen from the quotations we  
have made, the poems show traces of the  
influence of our best modern poets. Mr.  
Miller, however, is no copyist. If he has made  
other men his models, his life, experience and  
nature have the effect of giving to his produc-  
tion a freshness and an originality obviously  
due to his own individuality. He resembles  
Mr. Browning in novel and apt metaphors  
taken from objects high or low, common or  
uncommon, but always new and forcible, and  
often quaint—making one smile at the sudden  
turn. So also he is like Mr. Browning in his  
homely strokes of humour, as when (p. 10),  
after describing his excited feelings on that  
terrible night when his love perished in the flood,  
he abruptly exclaims—

all this  
Was seen as you see fearful scenes in a dream;  
For what the devil could the lightning show  
In a night like that, I should like to know!

Again, his description of a sailor (p. 55) is,  
perhaps, low, but it is in no degree coarse :—

The bronzed mate listed, shook his head,  
Spirted a stream of amber wide  
Across and over the ship side,  
Jerk'd at the wheel, and slow replied.

A squaw "wrinkled and brown as a bag of  
leather," the moon "worn as thin and as  
bright as tin," a child's eyes "like the rabbit's  
eyes," are some of the many instances which  
occur throughout the volume, in which the poet  
is graphic and effective in the use of homely  
illustrations. While, however, skillfully avoiding  
the use of hackneyed tropes and metaphors,  
he continually makes his own hackneyed by  
repetition. The habit of arching the arm, for  
instance, must be unusually prevalent in the  
wilder of America. The expression occurs more  
than half-a-dozen times throughout the work.

Mr. Miller is best in his lyrical compositions.  
He has a keen and close and attentive percep-  
tion of nature, personal and external, and he  
is a clear and accurate and picturesque painter  
of his moods. His blank and unrhymed verse  
is bad: it is spasmodic and bombastic. From  
'Ina,' a long poem in dramatic form, which is  
evidently the production of the poet's early  
youth, we have such passages as this :—

I shall wed with Don Castro at dawn of to-morrow,  
And be all his own, firm, honest, and faithful;  
I have promised this thing: that I will keep my  
promise

You who do know me care never to question.  
I have master'd myself to say this thing to you  
As a hunter would master an hungered grizzly;  
Hear me; be strong, then, and say me farewell.

In the lyrical poems we light upon incidents  
represented with great beauty and dramatic  
force; but here, when we most expect evi-  
dence of dramatic power, we are disappointed.  
The author is clearly unable to develop a  
character dramatically. His descriptions are  
all objective. Even subjective feelings are  
made objective, and treated objectively.

The other poems in the volume are inferior  
to 'Arazonian.' 'With Walker in Nicaragua'  
is occasionally tame, but there are parts of it  
extremely grand. The end of 'Californian,'  
a long poem relating to life in the gold regions,  
is as fine as anything in the book, but the piece  
itself is not well sustained. 'The Last Tas-  
chastas' is a graphic poem, in which the author  
revels in descriptions of chiefs, and the brown

and red beauties of the Indian tribes, and  
shows his deep sympathy with those who are  
driven back by the white man and civiliza-  
tion. Although we cannot give Mr. Miller  
a front place in the hierarchy of modern poets,  
we are glad to welcome him as a true and  
original singer. 'Songs of the Sierras' is a  
volume which must be read by all lovers of  
real poetry.

*The Holy Bible, according to the Authorized  
Version (A.D. 1611), with an Explanatory  
and Critical Commentary, and a Revision of  
the Translation.* By Bishops and other  
Clergy of the Anglican Church. Edited by  
F. C. Cook, M.A. Vol. I., in Two Parts.  
(Murray.)

(Second Notice.)

THE main value of the work lies in the Com-  
mentary, which is necessarily unequal, but is  
creditable to the learning and industry of the  
authors as a whole. Its general character and  
tone are praiseworthy; for the labours of the  
compilers have been conducted all along in  
the spirit of earnest inquiry. Judged by an  
ordinary standard, the Commentary deserves a  
superior place, and its utility to the general  
public will be great. Besides the explanation of  
successive verses, there are notes on passages  
requiring longer discussion because of their  
importance or difficulty; some historical and  
exegetical, others philological and grammatical.  
These enable the reader to test the ability of  
the writers. Space will not allow us to cha-  
racterize them separately, though we have  
perused them all: a general appraisalment alone  
can be given. Those on Genesis, taken as a  
whole, are below the importance and difficulties  
of the topics they touch. All that is said about  
the creation and primitive state of man, the  
effect of the fall, the historical character of the  
temptation, the early civilization of mankind,  
&c., is of poor texture. The points of contact  
or conflict between science and revelation are  
inadequately described and treated. The longer  
critical notes on Exodus are of a superior  
stamp. Most of them are good and satis-  
factory, such as those on the Ten Command-  
ments, and on the colours and construction of the  
Tabernacle. But that on the Sabbath is hardly  
satisfactory; while the discussion of the Urim  
and Thummim is inadequate. The long dis-  
sertation on the route of the Israelites from  
Rameses to Sinai is excellent, as is also the  
essay on the bearings of Egyptian history upon  
the Pentateuch.

The critical notes on Leviticus are, for  
the most part, very good. The author is well  
acquainted with the Levitical system, and dis-  
cusses its component parts excellently. All  
that he says about lepers and leprosy shows  
ample preparation for examining the subject.  
One point, however, seems too hastily dis-  
missed, viz., the opinion which assigns the  
origin of leprosy to irregularity of life. This  
theory deserves more inquiry than it has yet  
received, for it was held by the late Prof. John-  
stone of Durham. The notes on the list of  
prohibited degrees, the marriage with two  
sisters, Pentecost, the civil year, &c., are good.  
A few others are less satisfactory, as that on  
Azazel, on the Mosaic origin of the high places,  
and on the devoted thing. But Mr. Clark,  
the commentator on a part of Exodus and all  
Leviticus, is a man of superior ability. The

majority of the longer notes on Numbers are good, such as those on the derivation and significance of Chemosh, on the rendering "Red Sea," in chapter xxi. 14, and on chapter xxiv. 3. Several, however, are insignificant. Many of the notes on Deuteronomy contain right views of the subjects; others give erroneous conclusions. Thus, that on the judicial institutions of the ancient Hebrews (ch. xvii. 8-13) is excellent, while the one immediately following is insufficient and inconclusive. Some of the commentators are fond of philological and grammatical notes, most of which might have been omitted with advantage, as they greatly increase the size of the volumes. The Hebrew lexicons, with the critical commentaries of Knobel and others, are sufficient. Our authors are hardly competent to correct these, or to supply original remarks. Scholars, who alone can read the majority of such notes, do not need them; and to the common reader they are of no use, except perhaps to excite his wonder at the fancied learning of the writers. Indeed, it is hard to dispel the idea that the critical annotations on the Hebrew text were intended for display as much as for use. They show no superior linguistic ability; and the writers sometimes fall into mistakes or adopt wrong conclusions. Thus, at p. 806, the Hebrew word rendered "ye were ready" (Deuter. i. 41) is said to be the Hiphil of  $\text{רָאָה}$ , instead of the Hiphil of  $\text{רָאָה}$  or the Hiphil  $\text{רָאָה}$ . After Gesenius and Knobel, the commentator adduces a cognate Arabic word, signifying "levis, facilis fuit," not *levis*, as he has it; and states that in the fourth conjugation it has the sense "despexit, vilipendit." The fourth conjugation should be the *second* and *sixth* conjugations. By far the most elaborate and longest linguistic note is that on Egyptian words in the Pentateuch at the end of Exodus. Here the writer ambitiously attempts to supplement and correct the Hebrew lexicons by the help of Egyptian. The theme is tempting, and the commentator faces it boldly, not without success. He must know, however, that even with the aid of Brugsch, Habas, Goodwin and others, his statements are often mere hypotheses. Valuable as the essay is in some respects, it is out of place in the present Commentary. The lumber of learning should have been excluded; so also should all such discussions as properly belong to Bible dictionaries. The book lacks compression, because it contains extraneous and useless matter.

We cannot dwell upon examples of good notes or discussions, which are not few, such as that on the site of Kadesh, where we only disagree with the writer in his assumption of two sojourns there separated by an interval of thirty-eight years; and that on the Cherubim.

Long annotations on subjects of importance or difficulty are sometimes characterized by failure, such as the comments on Moses's Song after the passage through the Red Sea, in the 15th chapter of Exodus, and on the Song in Deuteronomy xxxii., where something like special pleading supplies the place of argument. About the hare chewing the cud, we read: "It was not the object of the legislator to give a scientific classification of animals nor formally to ground the law upon the facts of mastication and dividing the hoof. He had merely to furnish the people with a ready index by which they could recognize certain

animals, the flesh of which for some reason was to be eaten. It was enough for his purpose, in laying down a practical rule for the people, that the Hyrax and the hare, with other animals allied to them, were commonly known to move their jaws in the same manner as the ox, the sheep, and the camel." This is like an evasion of the difficulty. Are not the regulations respecting the Hyrax and hare introduced by "The Lord spake unto Moses"? It is not to be wondered at that difficult paragraphs, which show the hand of several writers interweaving the narrative, receive no satisfactory explanation. Accordingly, the 16th chapter of Numbers, which is a most intricate one, is not elucidated, though the commentator proposes the hypothesis of "an after-insertion of the mention of Dathan and Abiram and of their insurrection against Moses into the original narrative of the sedition of Korah." Three hands may be detected in the chapter; but the separation of their respective portions must be matter of conjecture to some extent. It is tolerably clear that verses 3-11, 16-23, and a few other verses in part belong to the Elohist; but we must refer to Nöldeke's acute attempt to adjust the elements of the two stories which are intermingled in the chapter.

It is curious to observe that the commentator on Numbers does not believe that Balaam's ass spoke Hebrew. With great caution he says, "God may have brought it about that sounds uttered by the creature *after its kind* became to the prophet's intelligence as though it addressed him in rational speech." How does this explanation, which amounts to the same thing as Dr. Geddes's, narrated in his own graphic style, agree with the Apostle's words, "the dumb ass speaking with man's voice"?

In a few notes the reader will find a sort of morality justified which clashes with the precepts of Christ. From an apologetic standpoint, such morality flows naturally. Thus, at page 647: "the man who, in a right spirit, either carries out a sentence of just doom on an offender, or who, with a single eye to duty, slays an enemy in battle, must regard himself as God's servant rendering up a life to the claim of the divine justice,—Romans xiii. 4. It was in this way that Israel was required to destroy the Canaanites at Hormah, and that Samuel hewed Agag in pieces before the Lord. In all such instances a moral obligation rests upon him whose office it is to take the life. He has to look upon the object of his stroke as under a ban to the Lord." Similar ethics are propounded at page 766, with reference to the destruction of the Midianites. Dogmatic theology often overrides immutable morality.

A considerable number of notes betray a defective or erroneous knowledge of Hebrew. Thus the verb *bara* in Genesis i. 1 is said to be the common word for "a true and original creation," which it is not. The expression "heavens and the earth," in the same verse, is interpreted "the universe"; and it is declared that "countless ages may have elapsed between what is recorded in verse 1 and what is stated in verse 2." The connexion forbids the interposition of any considerable space of time; the phrase *heavens and earth* of the first verse being equivalent to *the earth* of the second. In iv. 26 the meaning is given as, "Then Enos began to call on the name of the Lord." The "Sons of God" in Genesis vi. 4, which can

only mean "angels," is misinterpreted of the Sethites. The verb *to say* in Genesis iv. 8 is explained "either to talk with, or to tell, or to command, to lay a command upon." The root of the word translated *rebels* in Numbers xxi. 10—i. e. *Marah*—is said to be a verb, designed, like "murmur" and the German "murren," to echo its own sense, and to mean in the first place "to complain fretfully." This is wrong, as Gesenius long since asserted with just emphasis.

The revised translations are in general good and correct, though we find remaining, as a matter of course, some erroneous renderings of the Received Version. Such are, "till Shiloh come" (Genesis xlix. 10), which should be "till he come to Shiloh,"—and "in thee shall all families of the earth be blessed" (Genesis xii. 3) instead of "in thee shall all families of the earth bless themselves."

The Commentary before us does not satisfy the requirements of the time. How many repetitions, discrepancies, diverse views of the same subject, interruptions, abruptnesses, earlier compared with later views of the Supreme Being and His worship, modestly retire at the wave of the magic wand which hypothesis or manipulation supplies, need not be told. Authors after Moses come in opportunely to add what is manifestly unsuited to his pen. Joshua the warrior becomes Moses's amanuensis; or adds Deuteronomy xxxi.—xxxiv. after the death of his master. Ezra revises the whole Pentateuch, and inserts various notices; other unknown revisers, authorized prophets or leaders of the people, are indicated as having to do with the work; the compilers of the Canon may have manipulated some parts of it. Still an essential unity of plan, purpose, legislation, diction, is discovered. It is even intimated that the legislator in Deuteronomy may have modified regulations promulgated years before as Jehovah's direct revelations. But a summary statement settles refractory particulars most easily: "The alleged anachronisms, discrepancies, and difficulties admit, for the most part, of easy and complete explanation." The higher criticism is "the romance of criticism," which sober Churchmen may smile at and despise. The Commentary, toned to a moderate orthodoxy befitting the sober dignity of those from whom it emanates, and the archiepiscopal patronage it has received, ignores or contradicts many results of sound criticism. No master of Hebrew apparently has had to do with it; only a converted Jew is said to have revised the sheets. The original is misapprehended in cases where a competent acquaintance with its phraseology would have prevented mistake. The authors, indeed, have made various concessions to the advanced knowledge of our day, occasionally modifying old opinions and yielding to the force of irresistible arguments; but they have not done so consistently. Much that is untenable is retained, else the citadel might have been thought too vulnerable. Yet the Commentary is good compared with almost all the English ones by which it has been preceded. Judged by current books on the Pentateuch, its merits are great. It is a boon to the public which they will speedily learn to value; especially to the sedate public who do not like to be disturbed by views of the Bible very different from those of their fathers or of the Church represented by her bishops. Even where it does not supply what



modern thought demands or historic criticism has fairly proved, sources of information are mentioned to which the student of Scripture wishing further light may resort. Hence the benefit which the majority of readers must derive from the book is considerable. The Matthew Henrys, Thomas Scotts, Adam Clarkes, not to speak of the heavy Gills, with the Bushes and Barneses of America, the Jamesons and Browns of Scotland, must fall into comparative disuse wherever it is known; for it takes a step far ahead of them all. But to scholars it will be less acceptable, lacking, as it does, various important characteristics, which no exposition claiming the attribute of excellence can dispense with at the present day. The labour spent upon it ought to have produced a superior book, and would doubtless have done so if conditions at the outset had not interfered with the freedom which writers, pledged to definite opinions, cannot be expected to exhibit. The atmosphere out of which it arose, confessedly antagonistic to the Bishop of Natal, gives it in part a one-sided aspect, while the usual phrases applied to a class of interpreters, such as *rationalistic* ("the rationalistic interpreters, Gesenius, Rosenmüller, Von Bohlen, Tuch, Knobel, Ewald, Hupfeld, Kalisch, Davidson, &c.," p. 65), may perhaps suggest the idea that truth has not been sought on all sides with a comprehensive candour destructive of sting-pointing epithets. It is possible to borrow knowledge from those whom it is otherwise convenient to decry.

*The English Colonization of America during the Seventeenth Century.* By Edward D. Neill, Consul of United States of America at Dublin. (Strahan & Co.)

MR. NEILL is no artist, skilful in producing a bright and fascinating narrative of enterprise and adventure. It is only once in a long while that he affords the reader so much as an indication of the conditions under which the pioneers of Anglo-American colonization achieved their work in the face of various difficulties and discouragements; and in the few places where he attempts to bring students face to face with the primitive settlers, he fails through lack of the historian's sympathy and descriptive faculty. But though disappointment awaits those who shall have recourse to his volume for the entertainment suggested by its title, he deserves respectful mention for the pains with which he has gathered from old books and a few manuscripts some particulars relative to the early history of the Virginia Company. If it is strangely deficient in dramatic interest, his work contains two or three facts for which special inquirers will thank him: and his notes on the use of the ballot-box appear opportunely for the enlightenment of some of our members of Parliament. Three years since a correspondent in our columns called attention to the manner in which the Merchant Adventurers of England defeated, by the ballot, Charles the First's attempt to force upon them an unacceptable candidate for their agency at Rotterdam. The same writer also gave instances of the much earlier use of the ballot-box in the municipal council chamber of the City of London, where the secret vote was used for the election of aldermen in Henry the Eighth's time. That the ballot was in like manner used by managers of the Virginia Com-

pany, those acquainted with the memoirs of Nicholas Ferrar do not need to be informed. It is well known that the secret vote—in these later times stigmatized as an un-English practice—was commonly adopted by our ancestors of the seventeenth century in choosing officers for their co-operative undertakings; but Mr. Neill calls our attention to two cases of balloting that will be new to the majority of his readers. Just as the Merchant Adventurers of England black-balled Charles the First's creature, Edward Misselden, in 1637, the managers of the Virginia Company, in April, 1624, offended James the First by electing with ballots Sir Francis Wyat to be Governor of Virginia, over the head of the King's nominee, Sir Samuel Argall—a restless adventurer whom the Virginian directors had good reason for holding in low esteem. "Sir Francis Wyat," says the official record of this affair, "being proposed, and some earnestly moving that S<sup>r</sup> Samuel Argall might stand in election with him, they were both balloted, and the place fell to S<sup>r</sup> Francis Wyat, by having 69 balls, Sir Samuel Argall 8, and the negative box 2."

Two years earlier, James the First had received a no less impressive lesson on the merit and inconvenience of secret voting, when the Virginia Company chose the Earl of Southampton for their Governor. Of this election, Mr. Neill says:—

"In May, 1622, Mr. Bell told the Company that a messenger one night came to him, and told him that Secretary Calvert wished to see him at his chamber. After he went there, Calvert told him that the King did not wish to infringe their liberty of election, but that it would be pleasing to him if they would elect for annual officers some of those names written on papers, which they so far complied with as to place two names of the King's choice, to stand with one of the Company's nomination. The nominees selected as candidates for the Governorship of the Company from the King's list were Mr. Clethero and Mr. Hanford: the Company's nominee was the Earl of Southampton. The balloting took place on the 22nd of May, and Hanford received seven, and Clethero thirteen, while the Earl of Southampton received one hundred and thirteen ballots, showing clearly how slender was the influence of the King's faction."

A personage of note in the annals of American colonization, Secretary Calvert, who thus learned his inability to contend against a council of secret voters, was created in the following year Baron of Baltimore.

With respect to the quality of the earlier settlers in Virginia, and the character of the rabble sent out by the mother-country as bondsmen for the colonists, Mr. Neill gives some information that should be considered by those simple believers in historic fiction who assign the old Virginian families to highly aristocratic sources. Noteworthy also are the author's remarks on the measures which the first legislators of Virginia enacted in the interests of religion and morality:—

"This early Virginia code," says Mr. Neill, "prescribed death for blasphemy of the Trinity or the King, and also upon being convicted for the third time of profane swearing. For want of proper respect to a clergyman, one was publicly whipped, and obliged to ask pardon in church for three successive Sundays. The penalty for not attending church and the Sunday catechetical lesson was, for the first offence, the loss of a week's provisions, for the second, whipping, and for the third, death. If a colonist upon arrival refused to go to the clergyman to give an account of his faith, he was to be daily whipped until he complied.

If a washerwoman stole the linen of an employer, she was publicly whipped. A baker who sold loaves below the standard weight was liable to a loss of his ears. Although we may shudder at these enactments, they were in accordance with the spirit of the age, when it was believed to be doing God a service to coerce men into a certain form of doctrinal belief, and possible to them to force them to be honest and virtuous citizens."

Mr. Neill is not unjust to the temper and ignorance of the times. The emigrants of the seventeenth century, Churchmen and Puritans alike, carried across the Atlantic the spirit of religious intolerance that animated all sections of society in the old country. The victims of persecution in England, who are usually said to have sought liberty of conscience in the plantations, did not desire religious freedom, but congenial religious tyranny.

*Dictionnaire d'Étymologie Daco-Romane: Éléments Latines comparés avec les autres Langues Romanes.* Par A. de Cihac. (Frankfort, Ludolph St. Goar.)

THE "Daco-Romane" language is better known in England as the Wallachian, one of the six Romance languages: there is however a difference, as the term Daco-Romane is convertible only with that purer portion of the Wallachian which is spoken north of the Danube, and therefore within the limits of the old province of Dacia. To point out the Latin elements in this language is the object of this work of M. de Cihac, which is to be followed by another dealing with the foreign elements. If this part be as well and judiciously performed as that now before us, good service will have been done to comparative philology. The Wallachian (though rather neglected by Diez) is of singular value to the student of the Romance languages. Separated from the others by position and by antiquity, it presents more than the rest the peculiar changes which are the best evidence that they all arose from the provincial Italian, and not the classical Latin. Thus the Wallachian has no trace of the *qu* which marked the cultivated Italian of Rome: it either retains the original *c* (*k*), as in *cât* = *quantus*, or it exhibits the change into *p*, of which *qu* was the middle step: *e.g.*, it alone has the form *patru* for "four," comp. the Oscan *petora* and the Umbrian *petur*: Easter is *pâresimî*, the French *carême* (by *â* M. de Cihac denotes the weak *a* sound, more commonly represented by *ë* or *'e*): *porumb* = *palumbes*; but here the Romance languages all agree in taking the labial, rather than the guttural of *columba*: but *poturnic* for *coturnix* is, so far as we know, Wallachian only. We find also the Wallachian alone exhibiting in some stray word a principle of change common to the old Italian in all its forms: *e.g.*, the loss of *n* before *s*, as in *pasd* = *pensare*, and other examples might be given, all pointing to the early separation of this distant colony; a fact sometimes shown also by minute differences of usage: thus Wallachian seems never to have diverted (as all the others did) the word *caussa* into the sense of the Italian *cosa* and French *chose*. Another great philological merit which this language possesses is that it alone of its sisters has remained free from German influence. It is believed that the few German words found in it are all of modern introduction. This is certainly strange when we remember the length of the Gothic ascendancy there, and might be an argument

to prove the difference in race of the barbarians who occupied Dacia in 272 from the Goths of a later date.

M. de Cihac quotes, apparently with approval, Miklosich's view of the indigenous element in Wallachian. Prof. Miklosich considers that this was essentially the same as the modern Albanian, and thinks (what is more questionable) that the same may be found underlying the Bulgarian and modern Greek. The Albanians being commonly regarded as the descendants of the ancient Illyrians, it would follow that the Dacians must be considered as of Illyrian stock. This is also Prof. Pott's opinion; only he believes that the Illyrian element is very small in Wallachian, having been overpowered by the Latin, whilst in Albanian it preponderates. Pott's remarks on the connexion of the Albanian and Wallachian, which are very clear and interesting, are given by Max Müller in his 'Survey of Languages,' pp. 58-63. It is, of course, maintained by the Magyars that the non-Latin element in Wallachian is Slavonic, a theory which is rejected by the latest and most judicious writer on Hungary, Mr. Patterson, who gives an interesting account of the conflict between the Wallachian and Slavonic languages in Transylvania. The curious agreement between Bulgarian and Wallachian in putting the article at the end of a noun certainly proves nothing for the Slavonic origin of the latter, for this usage is peculiar to the Bulgarian among the Slavonic dialects, and was probably borrowed from the Wallachian.

*The Fireside Stories of Ireland.* By Patrick Kennedy. (Dublin, M'Glashan & Gill; London, Simpkin, Marshall & Co.)

ALL persons who take an interest in folklore know that Cinderella descends to us as regularly from the Egyptian princess, Rhodope, who lies beneath one of the Pyramids, as Mr. Robertson's comedy of 'School' comes from the German play of 'Aschenbrödel.' Of the fairies and their stories, nearly all, if not all, are of Eastern origin, and have travelled westward, ever suffering some change, till the tale loses its old for new local features and forms of speech, while its significance is hard to be made out, except by archaeologists and "curious inquirers." We believe that even "Jack and Jill" went up a hill of the Eastern hemisphere before it first alluded to politics (Church and State), and then deluded the nurseries of Great Britain.

Nowhere perhaps have so many foreign stories been naturalized and twisted to fit local comprehensions as in Ireland. The Kelt loved to listen to as he also loved to tell a story, but the story-tellers have become fewer, probably because the listeners have more profitable occupations. Mr. Kennedy is widely known as the collector, preserver, and publisher of stories which have amused half the world, but which would die out of memory unless they were committed to type. In this work he renders good service to his country and to literature generally. His own description of what Irish fairies are, and of what ancestry, is thus given:—

"The fairies are considered by archaeologists as the heirs and descendants of the inferior pagan divinities, good and evil. The demi-gods and demons were reduced to this condition when heathenism was outwardly brought to an end. However, the popular belief is that the fairies

were those angels who, at Lucifer's revolt, did not openly join him, but felt a kind of sympathy with his wicked aspirations. When the rebel angels were precipitated into hell, these cowardly spirits fell no farther than the earth, on which they are to remain till the day of judgment, uncertain during the whole time whether they are to be pardoned or condemned. Our own Irish fairies are the spirits of the Danaan Druid chiefs, who, after their death, took possession of the chief subterranean caverns throughout the kingdom, and continued, according to their good or evil dispositions, to succour or injure the descendants of the Milesians by whom they had been dispossessed."

Among all Irish fairies, the Bean Sighe, or Banshee (white fairy, *dame blanche* in fact), is the principal. Mr. Kennedy leaves fairydom, however, to produce a story which is, so to say, historical:—

"Lady Fanshawe, whose husband was ambassador at the Spanish Court in the reigns of the Charleses, First and Second, has left an account of an individual spirit of this class, which was seen and heard by herself. Being on a visit at the house of Lady Honora O'Brien, and having one night retired to rest, she was awakened about one o'clock by a noise outside one of the windows. She arose, withdrew the curtains, and beheld, by the light of the moon, a female figure leaning in through the open casement. She was of a ghastly complexion, had long red hair, and was enveloped in a white gown. She uttered a couple of words in a loud strange tone, and then with a sigh, resembling the rushing of a wind, she disappeared. Her substance seemed of the consistence of dense air, and so awful was the effect produced on the lady that she fainted outright. Next day she related to the lady of the house what she had seen, and the news was received with no marks of surprise. 'My cousin,' said she, 'whose ancestors owned this house, died at two o'clock this morning, and, as is the case with the rest of the family, the Banshee was heard wailing every night during his illness. The individual spirit who utters the *cacine* for this branch of the O'Briens, is supposed to be the ghost of a woman who was seduced and murdered in the garden of this very house by an ancestor of the gentleman who died this morning. He flung her body into the river under the window; so the voice and appearance of this wailer cause more terror than those of other spirits, with whose grief there is no blending of revenge."

Mr. O'Donoghue, the author of 'The Historical Memoir of the O'Briens,' a work of great detail, does not notice this family incident. We take it, however, that the lady, Norah O'Brien, was one of those lively women who might have invented the Banshee, and provided the story. A Banshee never troubled herself to cry at the death of your vulgar sort of person: she wept only for the *genthry*, and the still more "upper crust." If an O'Brien had died without a wail from the White Fairy, he would have been on a level with a Dingle spirit-grocer. At this day, if the Bean Sighe is but faintly believed in, the old traditions concerning the dead are as sacredly kept as ever. Only three years ago the body of an American captain, which had been washed ashore and buried at Meyross, county Cork, was about to be disinterred by his friends for removal to America. This was vehemently and violently opposed by the peasantry, who superstitiously believe that to disinter and carry away a body from a churchyard brings fearfully mortal sickness on the whole parish for the next twelve months. On the occasion in question there was a regular fight. The parish priest was powerless. The people would not heed him, and the fierce peasantry watched

by the grave, lest the opening of it should bring retribution, disease, and death upon the innocent people. We must not smile contemptuously at this belief. Many of the English superstitions concerning the dead are even more childish.

We are inclined to think that the fairies themselves have been driven out of all their haunts by excursionists. It was once possible to believe in them amid the grandeur and solitude of Killarney. The grandeur is still there, but the crowds of tourists, the musicians, the ballad singers, the dirty spangled tumblers, and the "boys who sound the echoes, Sir," have made of Killarney a sort of Rosherville or Cremorne. Happily, they have not yet disturbed the fairies, the echoes, and the native simplicity of the people about Loch Curran; and Glendalough, though it has its holiday pilgrims, is of that beauty which imposes respect on the beholders.

It is indisputable, as Mr. Kennedy remarks, that the story-tellers are becoming fewer; but the memory of heroes is growing as uncertain as that of fairies. Last autumn a traveller, looking, in Aungier Street, Dublin, for the house in which Moore was born, had recourse to two intelligent policemen to help him. One of them inquired, "Moore! what is he?"—"Well," said the traveller, "Moore was a poet."—"Oh, a poet!" exclaimed the other guardian, "then the sergeant will tell us. Here he is!" The sergeant was equal to the emergency. This happened in front of Moore's very humble home, and within five minutes' walk of where he so absurdly stands in effigy, calling a car from the neighbouring stand. Legend-makers of a new sort are rising up. We have given some specimens of the War Poetry of the French and Germans. Here is a sample of the same material; it is taken from a song which was sung lately in the streets of Cork and the villages in that and neighbouring counties:—

Remember Waterloo! says the Shan van Voght,  
And what old Bony there did do, says &c.,  
With that chieftain, Marshal Neigh,  
Who is mouldering in his clay;

Grouchy did him betray, says the Shan van Voght.

If the French they should be beaten, says &c.,  
Then Prophecy's mistaken, says &c.

Mac Mahon eleven times  
Broke through the Prussian lines;  
He's a real old son o' mine, says the Shan van Voght.

Long live the men of France! says &c.

May they make the Prussians dance! says &c.  
They always acted clever,

And defeated they were never;  
They'll defend the Pope for ever, says the Shan van Voght.

There is a good deal more of it, but the above is a sufficient sample of the way in which history slides into fanciful legend. There is no greater confusion of fact and fiction in any of the fairy stories in Mr. Kennedy's collection. To most of the tales there is at least a moral. Sift the multiplicity of incidents, and a grain or two of rich instruction may be found in the most of them. The value of truth, zeal, valour, perseverance, of precious virtues and all good qualities, is constantly illustrated.

The traditions of many nations are in this modest little volume, which has a value far above that of a mere "story-book." Were it only the latter, its merit would still secure for it public approval. We may add, that dramatists who have exhausted all the hitherto known sources whence to derive fresh spec-



tacles for the stage, will find themselves among fresh woods and pastures new in Mr. Kennedy's 'Fireside Stories of Ireland.'

*Short Studies on Great Subjects.* By James Anthony Froude. Second Series. (Longmans & Co.)

WHATEVER Mr. Froude writes is sure to be received with some attention, and the present papers will command the praise that is due to earnestness and sincerity. When we come to examine the details, however, and to test the author's views by common experience, we find so much exaggeration and unsoundness that we fear Mr. Froude will defeat his own object. There can be no harm in a man of his eminence pointing out to the age that it is falling into dangerous errors; that the political course pursued by the country is liable to alienate its colonies; that in many ways the best interests of the people are neglected, and that time is wasted in the moves of party government, while the real work of the nation is falling into arrears. We may agree with Mr. Froude or differ from him upon all these points; but their discussion cannot fail to be useful. It is the method of discussion which is the weak point. Mr. Froude puts himself forward as the eulogist of things past as compared with things present, and appears to disbelieve in human progress. No doubt there are others who have gone to the opposite extreme; but their optimism does not justify Mr. Froude. It may be well for him to observe on the good which attended many former institutions, and which their other defects make us rather apt to overlook; but this might surely be done without unjust comparisons. An instance of Mr. Froude's method appears in his paper on Calvinism. He thinks the Calvinist practice of burning witches is not much less innocent as regards morality than "inviting spirit-wrappers (*sic*) to dinner and allowing them to pretend to consult our dead relations. The first method is but excess of indignation with evil; the second is complacent toying with it." We confess we cannot discover the slightest analogy between the two practices. It is possible that some who consult modern spiritualists may think them in league with Satan, just as the Calvinists believed that the witches had made an actual compact with him. Yet the objection to the burning of witches is not that it is a wrong treatment of evil, but that it is an act of cruelty which no amount of faith can justify.

If this is the way in which Mr. Froude excuses the habits of former ages, his readers will not be surprised to find the present time exposed to merciless criticism. We are shown a picture of universal indifference and rottenness. Everything crumbles at a touch; the earth is opening beneath us; before long, all will be engulfed, and we shall return to chaos. There is no such thing as Government. "The one uniform object (of Liberalism) is to reduce the functions of Government as near to nothing as ingenuity can bring them, or as circumstances will allow,—to leave every one to make his own fortune or to mar it by the light of his own ingenuity." One of the results of this is told with touching simplicity. "So far has *laissez-faire* been carried that no prudent man will now venture a walk in the London streets unless his will is made, his

affairs in order, and a card-case is in his pocket, so that his body may be identified." We do not, of course, know how many of the millions who visit London are wise and how many are foolish; but this must be an interesting speculation for a philosopher who walks through Cheapside or the Strand. One may stop in some quiet corner where one is safe from being jostled, and reflect that each of those sober, thoughtful citizens has a card-case in his pocket, and has carefully cut off his third son with a shilling before taking his umbrella out of the stand this morning. However, even the possession of a card-case and this striking instance of paternal solicitude would not save such people from another of Mr. Froude's censures. Some of them may have been concerned in banks which have failed, or may be given to some kind of adultery, and Mr. Froude cannot blame these practices without showing that they are protected by our modern system. We do nothing, he says, to punish crime, and after instancing Charlotte Winsor's escape from the gallows he speaks of the Brixton baby-farmers. "Their proceedings were of a milder kind, and will save them too from the penalty which the Torquay assassin escaped so nearly." The complacency with which Mr. Froude believes in his mission is plainly shown by his silent republication of this prophecy after it has been falsified by the event. We cannot say that this is the only instance in which he has disregarded facts. In the very same page he says that Charlotte Winsor escaped execution by a legal subterfuge, when in truth all the legal objections of her counsel were overruled, and the capital sentence was only commuted because she had been four times through all the bitterness of death. Other statements of Mr. Froude's which can hardly be maintained refer to modern landlords and the present generation of clergy. We are told that the owner of land "lives in London half the year and most of the rest upon the Continent." Of the clergy we read that they know infinitely less of the people under their charge than their fathers did; they in turn are less appreciated by their people, and their practical influence diminishes daily. One cause of this decline seems to be that the clergy are absolutely indifferent to the growth of commercial immorality. According to Mr. Froude, they see false weights and measures, cheating, and shoddy, grow up everywhere without making a remonstrance, and Mr. Froude never remembers during the last thirty years one single sermon on common honesty, against lying or against stealing. The country clergymen of the last century who lived like small country gentlemen during the week, farming their own glebes, hunting and shooting, attending quarter sessions and petty sessions, and on Sundays preached commonplace sermons, administered the Communion four times a year, baptized, married, and buried, had more influence in the parish than falls to the lot of their most earnest successors. If Mr. Froude is serious in these expressions of opinion, we can only wonder where he gets his materials. An ardent lover of the Established Church may doubtless regret that in many country parishes there is a spread of Dissent, and that the orthodox clergyman finds many competitors. Yet only the most bigoted Tory would exchange the present awakening for the religious stagnation which accompanied a protected

monopoly. In our great manufacturing towns the clergy of the Church of England are engaged in something better than squabbles about the colour of a vestment, and the progress of some of those towns may be an answer to the statement that the practical influence of the clergy diminishes daily.

The leading characteristics of Mr. Froude's papers have detained us so long that we can spare but a few words for the more pleasing aspects of his volume. The two sketches called "A Fortnight in Kerry" are marked by much spirit and show us the historian in a new character. Among the other essays, that on Calvinism, the biographical sketch of St. Hugh of Lincoln, and the address to the students at St. Andrews, are the most generally noticeable. The picture of those Carthusian austerities in which St. Hugh was educated is striking in itself, and is wisely left to produce its own effect without any of Mr. Froude's comparisons. A similar treatment of other matters would have been more judicious than the plan adopted, but it would have rendered it less easy to expose the more glaring fallacies.

#### NOVELS OF THE WEEK.

*Love or Hatred?* By Fanny Fisher. 3 vols. (Newby.)

*Tales of the North Riding.* By Stephen Yorke. 2 vols. (Smith, Elder & Co.)

It is with considerable difficulty that we have been able to follow the plot embodied in 'Love or Hatred?' We are introduced first to a married couple, the heroine and the heroine's elderly husband. To them enters a fiend in human shape of the most cultivated pattern, who makes insulting proposals to the wife, seduces the husband into a course of gambling, ruins, and finally poisons him, and drives the widow, whose own property, wonderful to state, has not been the subject of settlement, to seek her fortune in the world. The fiend has a wife of his own, whom he has deserted, but who has never been able to discover his whereabouts, though he has been in constant communication with her own brother, who has been his instrument in the murder of Colonel Werter. The fiend's wife has also an uncle and aunt, who are passionately desirous of discovering her, but to whom she refuses to return, though reduced to the extremest depth of penury and trouble. A game of cross-purposes is played between these actors, who may be considered to form a circle of which Fitzroy, the fiend, is the central figure, and whose doings and movements are subordinate to his frantic attacks on the character and happiness of the hapless Mrs. Werter. A species of counter-plot is provided in the fortunes of her step-daughter Louisa, a lady of atrocious passions, and in personal beauty second only to her mother-in-law, "in whose features alone," we are told, "could be traced the index of a pure heart and virtuous mind." This sweeping assertion must be taken with some modifications, as several virtuous characters besides that of Florence Werter are described in the course of the narrative. Various marvels are recorded, of which driving the fox "to bay" on the hills of Lincolnshire, and "coursing in the preserves" of the same county, are perhaps the most remarkable. Terrible are the straits to which Fitzroy's victims are reduced, though most of them inspire more mirth than sympathy,

until an attempt at murder, resulting in that monster's death, leaves the field clear for hymeneal joys. The language of the sufferers is dignified, as befits their grave surroundings. They say Hist! and Bah! allude to heaven when in a tragic, to its antipodes when in an indignant vein. Two instances of their dialect will probably suffice. "I have taken the liberty of an old friendship by insisting on Miss Werter to accompany me," is a ball-room phrase. "Stifling," says the miserable Ella, "any overflowing of my wretched soul, I went about in a worn cotton gown, tidying his humble domicile." On all sides we find a marked contempt for grammar and spelling. The phenomenon of a double genitive, e.g. "of a stranger's," is not infrequent; while we are introduced to the words "mith," "obtruse," "misanthropist," "quarters" in heraldry, "unworthly," "plesance," and "suddenness." Mrs. Werter travels with boxes and other "apparati," and the whole party sit down—before luncheon—"viridi super prande," probably the Latin equivalent for "splicing the mainbrace." On the whole, this book is a marvel, whether its subject, characters, style, or composition be regarded. The fact of its having found so sympathetic a printer is perhaps the greatest marvel of all.

In the two volumes of 'Tales of the North Riding' there are five stories. They are to novels proper what pretty and somewhat clever sketches are to highly-finished pictures. The indications of what might be are more remarkable than the actual realizations. In 'Cornborough Vicarage,' the vicar and his grand-daughter are very nearly "characters." A little more elaboration would have raised them from strong outlines to able portraiture. The same may be said of Uncle Sim, in 'Theo's Escape.' As the uncle stands he is an amusingly-drawn figure, but he is sketched in a few lines. There is too an almost clever drawing of interiors in both stories; something that, with training, might develop into artistic work. The women too are nicely, but very lightly, touched. There is, in short, promise of something better to come in this first volume; but there is little in it, save a Boeotian accent or two, to remind the reader of the North Riding.

In the second volume the power displayed is greater than in the first. The style is not so sketchy, but we have rather a fragment of a picture than the picture itself. The fragment, however, is exceedingly well painted. This may be especially said of 'Squire Hesildine's Sorrow,' a sad, domestic story, which has the making of a good novel in it. 'Taught by Adversity' is another portion of the same picture, in which Scarborough, under the name of Danesborough, is perfectly recognizable. The storm scene is striking, although the author does not use any effort to make it sensational, and it will remind any one who has visited Scarborough of what the sea can do off that coast. The two fragments go far towards the making of one good picture; and the artist seems to have executed them as if he would try his hand at bringing parts together. The last tale, 'Thorp House Farm,' has, perhaps, the most finish about it, and it is, on the whole, the saddest of all. It is the story of Lizzie Dent, who had never thought, but who lived to feel, that heartache was a real pain;—and to die of its excess. We conclude with a word

of encouragement. We hope Mr. Stephen Yorke will try a bolder flight. He is quite capable of making the effort, and he is nearly sure of making it with success.

#### OUR LIBRARY TABLE.

*Memories of French Palaces.* By A. E. Chaillec. With Illustrations. (Bradbury, Evans & Co.)

THIS is a nicely illustrated and altogether a pretty book. The subject is a good one, and of peculiar interest at the present moment, but the idea has not been happily carried out. There is too much speculation, and that is not at all of a profound character. The narrative part must be unintelligible to many young people unless they are previously acquainted with the history of France. As for the style, a sample may serve better than description. This passage refers to Compiègne:—"A few days later, and at Compiègne, it was known that true, until her death, had Alexander been to the cause of Josephine; for just as Louis the Eighteenth entered Paris she died at Malmaison, the beloved name of Bonaparte still lingering on her lips." It may be so, but we do not exactly see how the "for" connects the fidelity of Alexander with the entry of Louis and the "name of Bonaparte."

*The Divine Liturgy of St. John Chrysostom.* By H. C. Romanoff. (Rivingtons.)

THE Liturgy of St. Chrysostom is that generally used in the Greco-Russian Church, except on certain festivals when the Liturgy of St. Basil is substituted for it. They resemble one another very closely, so that a description of one of them is sufficient to give an accurate idea of the manner of celebrating divine service. Mr. Romanoff, who has, in a former work, described some of the "Rites and Customs of the Greco-Russian Church," gives a translation of the Liturgy of St. Chrysostom, with explanatory remarks derived chiefly from Russian manuals, in the book now before us. It is written for the general reader, and does not profess to give all the words of the office, nor does it describe the rite with that minuteness which would make the book one of reference for liturgical students. But these characteristics make the book more interesting to a wider circle of readers; and in these days of easy travelling, when so large a number of Englishmen are not content with the old-fashioned traditional visit to Switzerland or the Rhine, but prefer visiting more distant lands, there must be an increasing number of travellers to whom this book would be a very useful guide. The Eastern rite is so elaborate that a stranger would be utterly unable to understand or follow the service without some help of this kind. Of course there are many who do not contemplate visiting Greek or Russian churches, who would gladly learn something about the manner in which divine service is celebrated in them, and such information they will most readily obtain from this book. In the catalogue of the services of the Greco-Russian Church, we do not know why "Complines" is put as a plural noun, instead of in the more usual singular form. If it is to intimate that Complines is of a varied kind on different days, the Midnight Office should also be put in the plural, for there are more alternative forms of this office than of Complines. The service here mentioned as Matins is that at the end of which the Psalms which occur in the office of Lauds in the Western Church are said—so that if the parallelism between East and West, in nomenclature, be fully carried out, the names of Matins and Lauds might be given to those offices here described as Midnight Office and Matins. The Liturgy contains the office of Prothesis, or preparation of the elements, the Liturgy of the Catechumens, and the Liturgy of the Faithful, at which last only baptized persons were allowed to be present. The whole appears now as one continuous service. It may be of interest to notice (as the question has been discussed in a recent ecclesiastical trial before the Privy Council) that in the office of Prothesis, the mingling of the water with the wine occurs, and this is done out of the sight of the congregation. References to the mingled cup occur in other parts

of the Eastern Liturgies, though in the Liturgy of St. Chrysostom, as in the Canon of the Western Church, no mention is made of it. It is almost needless to remark, that the practice prevails both in East and West. But we must refrain from discussing details of the service, and refer the reader to the book itself.

WE have on our table *Outlines of Indian History*, by A. W. Hughes (Bell & Daldy),—*A Series of Elementary Latin Prose Exercises*, by J. W. Davis, M.A. (Longmans),—*Contributions towards the Materia Medica and Natural History of China*, by F. P. Smith, M.B. (Trübner),—*Sheep: their History, Management, Diseases, and National Value*, by W. Reid (Nimmo),—*Poultry: their Varieties, Management, Breeding, and Diseases*, by H. Piper (Groombridge),—*Pigeons: their Varieties, Management, Breeding, and Diseases*, by H. Piper (Groombridge),—*On the Uses of Biography*, by J. B. Brown (Longmans),—and *Only a Girl's Life*, by Mrs. J. Mercier (Warne). Among New Editions we have *The Use of the Laryngoscope in Diseases of the Throat*, by M. Mackenzie, M.D. (Longmans),—*The Physiological Anatomy and Physiology of Man*, by R. B. Todd, W. Bowman, and L. S. Beale, Part 2 of Vol. I. (Longmans),—*The Alpha*, by E. N. Denny (Burns),—*Pelton's Illustrated Guide to Tunbridge Wells*, by J. R. Thomson, M.A. (Simpkin),—and *The Queen of Hearts*, by Wilkie Collins (Smith & Elder). Also the following Pamphlets:—*On the Curability of Cancer and its Medical Treatment without Surgical Operation*, by Dr. G. von Schmitt (Wyman),—*The Cry of the Children from the Brickyards of England*, by G. Smith (Simpkin),—*The Story of Alsace and Lorraine, and How they were Lost by Germany* (Hotten),—*The Passion-Play in the Highlands of Bavaria*, by A. C. Sellar (Blackwood),—*Dr. Stephens on the Ornaments Rubric* (Pickering),—*The Pharaoh of the Exodus Identified in the Myth of Adonis*, by the Rev. J. Campbell, M.A.,—"*Non Credo*," a *Prospectus of the Ancient and Modern Firm of Nero, Julian, Bradavil, and Company Limited* (Houlston),—*Disestablishment*, by the Rev. J. Gornall (Bosworth),—*Four Latter-Day Sermons*, by the Rev. R. St. John Tyrwhitt (Parker),—and *Les Faux-Parisiens; ou, les Patriciens de Belleville: suivi d'une Conversation entre plusieurs Vrais Parisiens* (Ridgway).

#### LIST OF NEW BOOKS.

- Theology.*  
*Apocrypha* (The), Greek and English, in Parallel Columns, 7/6 Bower's (H.) Hymns of the Christian Life, Studies in English Hymn-Writing, 18mo. 1/6 cl.  
 —Parables and Similitudes of the Christian Life, 1/6 cl.  
 Burke's (S. T.) Men and Women of the English Reformation, Vol. 1, cr. 8vo. 6/6 cl.  
 Common Prayer adapted to Family Use, Preface by Firth, 3/6  
 Dogma (The), or What is our Faith? by Ezron, cr. 8vo. 6/6 cl.  
 Legal Ritual Judgment in the Cases of Martin v. Machonochie &c., with Notes, &c., by J. M. Dale, cr. 8vo. 5/6 cl.  
 Night Hours of the Church, Vol. 2, cr. 8vo. 7/6 cl.  
 Scottish Liturgies of the Reign of James VI., The Book of Common Prayer, &c., ed. by G. W. Sprott, 12mo. 4/6 cl.  
 Strange's (T. L.) The Bible: Is it the Word of God? 8vo. 10/6  
 Wills's (Rev. C.) Pater Noster, or Whom and How to Worship, 2/6  
*Law.*  
 Davidson's Concise Precedents in Conveyancing, new edit. 16/6  
 Smith and Soden's Law of Landlord and Tenant, by Cave, 14/6  
*Fine Art.*  
 Castellain's Gems, Notes and Extracts, trans. from the Italian by Mrs. J. Brogden, cr. 8vo. 7/6 cl.  
 Delamotte's Art of Sketching from Nature, roy. 4to. 63/6 cl.  
*Music.*  
 Weber's Oberon, ed. by Macfarren, roy. 8vo. 2/6 swd.  
*Poetry.*  
 Aldine Poets, Vol. 21, 'Poems of Henry Howard, Earl of Surrey,' 1/6  
 Gatty's (A. S.) Aunt Judy's Song-Book for Children, 4/6 cl.  
 John Jerminham's Journal, 12mo. 3/6 cl.  
 Ormsby's (A. S.) Heart-Whispers in Poems and Prose, 12mo. 1/6  
*History.*  
 Booth's (A. J.) Saint-Simon and Saint-Simonism, 8vo. 7/6 cl.  
 Hallam's Student's History of the Middle Ages, by Smith, 7/6  
 Phillips's Dictionary of Biographical Reference, roy. 8vo. 31/6  
 Treasury Papers, Calendar of, 1697–1701-2, prepared by J. Redington, imp. 8vo. 15/6 cl.  
*Geography.*  
 Greig's (C. M.) Prince Albert's Land, 12mo. 4/6 cl.  
 Hazard's (S.) Cuba with Pen and Pencil, 8vo. 15/6 cl.  
*General Literature.*  
 Almack's (W.) Versiculi Aliquot Latini, 12mo. 4/6 cl.  
 Anno Domini 2071, from the Dutch, by Dr. A. Blikkers, 1/6  
 Brown's Uses of Biography, 8vo. 2/6 cl. limp.  
 Burnand's More Happy Thoughts, 12mo. 2/6 cl. limp.  
 Cummins's (Miss) The Lamplighter, coloured illustrations, 3/6



Goldthorne Hall: an English Tale during the Reign of Louis Philippe, King of the French, by Epine d'Or, cr. 8vo. 3/6  
 Haswell's (J. M.) The Man of his Time, &c., cr. 8vo. 7/6 cl.  
 Long's (T.) Key to Chess Openings on a Novel Plan, 8vo. 7/6 cl.  
 MacColl's The Ober-Ammergau Passion-Play, n. ed. cr. 8vo. 2/6  
 Magill's The Holcombes: a Story of Virginia Home Life, 7/6  
 Our Curate's Budget, 2nd series, Vol. 3, 12mo. 2/ cl.  
 Peschier's (A.) Causeries Parisiennes, 12mo. 1/6 cl. swd.  
 Pope's (A.) Works, by Elwin, Vol. 7, 'Correspondence,' Vol. 2, 8vo. 10/6 cl.  
 Ralston's Kriof and his Fables, new edit. cr. 8vo. 7/6 cl.  
 Bookstone, by Author of 'Wild as a Hawk,' 3 vols. cr. 8vo. 31/6  
 Scott's (Sir W.) Waverley Novels, Centenary Edit., Vol. 18, 'Redgauntlet,' cr. 8vo. 3/6 cl.  
 Sterne's Story of my Uncle Toby, newly arranged by Percy Fitzgerald, 18mo. 2/6 cl.  
 Tale (A) of a Tub, &c., with Author's Apology & Notes, n. ed. 2/ Wood's (Mrs. H.) Roland Yorke, new edit. cr. 8vo. 6/ cl.

## DICKENS AT GADSHILL.

ONE summer's day—ah, saddest eighth of June!—  
 My brooding heart, my very soul desecres  
 Around a chalet, in a grove at noon,  
 Dream-children from the flowering earth arise.

So hushed (like death!) the calm, sequestered scene,  
 One notes with eye, not ear, the fitful breeze,  
 Thro' sunlit branches, flickering gold and green  
 About yon Swiss roof nestling 'mid the trees.

Like faithful wanderers seen returning home,  
 Like magnets trembling truthfully to the north,  
 To this one spot on all the world they roam  
 Again they throng, 'round him who called them  
 forth.

No shadowy semblance theirs of human life,  
 Ideal shapes of visionary birth,  
 They breathe, they move with vital force more rife  
 Than fleeting, fleshly forms that people earth.

The Angel-Child, the Guardian Guide of Age,  
 With soul as pure as all the tears we shed  
 When swimming eyes first read on blotted page  
 "Dear, gentle, patient, noble Nell was dead."

The fading boy, the blossom nipped in bud,  
 Whose infant grace had oft the quaintest air,  
 Who questioned voices in the ocean flood,  
 Whose looks of love were sad as tones of prayer,

Till passed, like sigh in sleep, his parting breath,  
 And o'er the couch where lay the gentle Paul,  
 Naught stirred above "the old, old fashion, Death"—  
 Naught save "the golden ripple on the wall!"

The sweet Child-Wife, the darling of a heart  
 Whose tenderest chords that solemn eve were riven,  
 When Dora's doom was told with speechless art—  
 "That mute appeal, that finger raised to heaven!"

The little cripple with the active crutch,  
 At thought of whom the mother's eyes grew dim,  
 Sighing, as fell the black work from her touch,  
 It was "the colour—Ah, poor Tiny Tim!"

The stripling frail, who, dying with a kiss,  
 A child at heart, a man but to the sight!  
 Poor Rick! began the world again—not this,  
 Ah no, "not this—the world that sets this right."

And orphan Johnny, his lost home afar,  
 An infant wail on awful billows hurld,  
 No mother clinging to it, floats, frail spar,  
 O'er "that dark sea that rolls 'round all the world."

Around the sunlit chalet where, within,  
 Dreams the great Dreamer 'neath the shadowing  
 trees,

From flowering earth, fresh dews of love to win,  
 Dream-children rise in lovely forms like these.

No spectral shades for glimpses of the moon,  
 But radiant shapes in calm of summer day,  
 They come unbidden to his haunts, at noon,  
 Down the bright path they went—to point the way:

These haunts the aptest symbols of a life  
 That loved the pleasure winter ne'er bereaves  
 Of verdure, in those grand old cedars rife  
 Crowned with a lasting glory of Green Leaves.

And yonder, basking in the golden air,  
 Luring his thoughts where'er his glance may roam,  
 Circled by blossoms in a garden fair,  
 The dear, familiar roof-beams of his home.

Between that home and this secluded haunt  
 Flows the broad highway, symbol here again  
 That alien to his heart no tread of want  
 Or toil was held, or ever passed in vain.

O Friend! O Brother! dearer to my heart  
 Than ev'n thy loving friendship could discern,  
 Thy thoughts, thy dreams were of our lives a part,  
 Thy genius love, not merely fame, could earn.

Affection, admiration, honour, praise,  
 Innocent laughter and ennobling tears,  
 Are thine by right, not through mere length of days,  
 Thro' loftier life, in never-ending years.

C. K.

## THE DATE OF CHAUCER'S BIRTH.

40, St. George's Square, May 30, 1871.

In the *Athenæum* of Saturday last I am very unfairly charged with "wanting to alter Chaucer's 'xl.' into 'lx.," and make him sixty in 1386, merely to suit the groundless statement of Speght, in 1598, which he added to the date of Chaucer's death (1400), that the poet 'had lived about seventy-two years.'"

I beg most emphatically to deny having been actuated by any such unworthy motives. In the article in *Notes and Queries*, to which the writer refers, I merely sought to reconcile the statement in the Scrope and Grosvenor Roll (in which be it remembered the editor, Sir Harris Nicolas, tells us some of the deponents in that controversy are recorded as being ten, and others twenty, years younger than they really were) with the earlier belief as to Chaucer's age, and with the deliberate opinions of such men as Tyrwhitt and Sir Harris Nicolas.

Mr. Furnivall, in replying to me in *Notes and Queries*, objects "that the early date for Chaucer's birth would force us to suppose that he wrote such tales as the *Reve's* and *Miller's*, brimful of fun as they are, when he was between sixty and seventy, and would otherwise make a mess of the chronology of the poet's works."

With all my respect for Mr. Furnivall's zeal and energy, I cannot put his critical skill on a level with that of Tyrwhitt, who did not share Mr. Furnivall's objection, and in an elaborate note (3) to his *Introductory Discourse to the Canterbury Tales* gives his reasons for believing that that work was not "much advanced before 1389, the sixty-first year of the poet's age"; and when commenting on Chaucer's statement that he wrote 'The Book of the Duchess' in his youth, says, "when the Duchess Blanche died, he (Chaucer) was one and forty, a time of life which I believe a man seldom calls his youth until he is advanced at least twenty years beyond it."

I am of course aware that Tyrwhitt wrote under the belief that the old statement as to Chaucer's age was correct. To this belief, I still incline—for the advocates of 1340 as the date of Chaucer's birth will find there are more arguments in favour of what your Correspondent calls "the exploded theory that Chaucer was born in 1328" than they seem prepared to expect.

For instance, Gower in his 'Confessio Amantis,' written in 1392-3, speaks of Chaucer, as being "nowe in his dayes olde" and of his "latter age," epithets not very applicable to a man of forty-six; while as Chaucer is shown by Sir H. Nicolas to have been married before 1366, he must, if the 1346 date of birth be adopted, have married before he was twenty, which, though not impossible, is somewhat improbable.

Since the foregoing was written I have had an opportunity of reading Mr. Bond's paper in the *Fortnightly Review* (Vol. vi. p. 28 et seq.). I have read it with great pleasure, for the new and curious light which it throws on Chaucer's life and education; and scarcely less for the scholarlike modesty with which Mr. Bond brings forward the curious deductions which he draws from the three entries respecting Chaucer in 1357, which he has had the good fortune to discover. Mr. Bond, who is clearly disposed to uphold the accuracy of the Scrope and Grosvenor record, would interpret "forty and more" as somewhere about forty-six, which would make Chaucer born in 1340, and about seventeen when mentioned in 1357, in the Household Book of Elizabeth, wife of Prince Lionel.

WILLIAM J. THOMS.

\* Mr. Thoms, while repudiating for himself the motive we gave for the statement about Chaucer's age, in fact adopts that motive, though he calls it by another name. We called the statement that Chaucer was born in 1328 a groundless one; and

so it is: a late tradition unknown to Brigham, who set up Chaucer's tomb in 1556; a mere hap-hazard statement that does "make a mess of the chronology of the poet's works," although it misled Tyrwhitt and other biographers. Mr. Thoms calls it "the earlier belief," and then acknowledges that it was his object to show how the Scrope and Grosvenor Roll might be altered to suit this "earlier belief," that is, the "groundless statement" of 1598. As to Chaucer's marriage, supposing that he was born in 1340, he might well have married in 1366, though it has yet to be shown that Philippa Chaucer was not a namesake of his, as Elizabeth Chaucer was. Few respect Tyrwhitt more than we do; but he did not know everything about Chaucer; and a disciple of Tyrwhitt's should study Chaucer as Tyrwhitt did, and not be content with all his master's decisions. The knowledge of Chaucer has advanced of late years, though Mr. Thoms may not think so.

## THE LONDON SCHOOL-BOARD.

HAVING, at its last meeting, appointed two Boys' Beadles, the Board, on Wednesday last, agreed to advertise for an architect, at a salary of 500*l.* a year; and certainly, as new schools are to be built, it is well that they should be designed by competent hands. A good and cheerful school-room fights the first half of the battle of compulsion.

But the business of the day was a Report from the Industrial Schools Committee upon the working of Denison's Act in the metropolis. In summary, we learn that there are in London 38,577 children whose parents receive outdoor relief; that of these the school fees of 3,125 are paid; and that the whole amount paid last year in fees was 1,396*l.* 4*s.* 9*d.* But the details of the Report combined instruction with amusement. In Camberwell, for instance, where the parents are summoned and threatened for the non-attendance of their children, "the Act has worked satisfactorily." In Mile End Old Town, where the pence of 280 children out of 1,136 are paid, and where attendance is enforced, "the Act has worked most satisfactorily, and if the powers were greater the advantages would be even greater." In Wandsworth and Clapham the Act is in force, but, as there are "no regulations for securing attendance," it appears very naturally that "the Act is not much profit to the children." Shoreditch, with 1,584 outdoor-pauper children, expends 1*l.* 12*s.* a year in paying the fees of three, but does not appear to enforce attendance. St. Pancras, always in the van of local self-government, has 2,136 children, of whom it educates none; while Poplar pays for 936 out of 1,706, and so educates one child at least in every two. Lastly, it appears that the guardians of the Strand Union have 281 children for whom outdoor relief is given, but that Denison's Act is not in force, for the very sufficient reason that "nothing is known of such an Act."

The Report shows us that a School-Board is at any rate not likely to be more lukewarm than a board of guardians, and enables us to see why the typical vestryman opposes the formation of a Board with hand and foot and voice. We also learn that for considerably less than 15,000*l.* the school fees of every London outdoor-pauper child could be paid. We may couple this with the significant fact that a rate of one halfpenny in the pound on the metropolitan area raises a sum of 41,600*l.* Here, then, at last, is demonstration sufficient of the *raison d'être* of a School-Board.

## SPINOZA LITERATURE.

It is remarkable how the attention of the learned world has been directed to the study of Spinoza since the discovery of the celebrated 'Tractatus Theologico-Politicus.' If the Dutch philosopher did not in that work achieve his object, viz., to settle the controversy on the limits of Philosophy and Theology, and to reconcile the claims of Faith and Speculation, his book is still a most remarkable one—more particularly on account of the influence it has had. Shortly after the discovery of the 'Tractatus,' Prof. Chr. Sigwart,

of Tübingen, published a German translation of it; and a second German version has lately been given to the world by Prof. Dr. C. Schaarschmidt, of Bonn, who had previously published a careful edition of the Dutch text (Amsterdam, 1869). Besides, the number of critiques on Spinoza has notably increased. Among the most remarkable is Maurice Brach's 'Darstellung des Philosophischen Systems Spinoza's in genetischer Entwicklung' (Berlin, A. Wruock), to which is prefixed a biography of Spinoza. Besides the Rabbi, Dr. M. Joel, of Breslau, has, in an *étude* more marked by acute criticism than by comprehensiveness, examined the relation in which Spinoza stands to the principal Rabbis and Jewish thinkers of the Middle Ages, Maimonides, Gersonides, and Chasdai Creskas. Mr. R. Willis, on the other hand, in his book, 'Benedict de Spinoza, his Life, Correspondence, and Ethics' (Trübner), has compiled a work which, although on close examination it is found to contain little original matter, is, nevertheless, remarkable for the industry with which everything which in any way relates to the life of Spinoza has been introduced: but while the biography proper hardly fills eighty pages, Mr. Willis gives notices of Spinoza's friends, sketches of his imitators and admirers, and extracts from the writings of his critics, from Locke down to Van der Linde. Mr. Willis also gives a collection of letters, some of great interest, and an English version of the 'Ethics.' Mr. Willis's book, although of slight scientific value, is most useful as a work of reference. Dr. Huber, in his 'Kleine Schriften' (Leipzig, 1871), has republished a tract of his on Spinoza. The Munich Professor has dwelt on all the vital points of Spinoza's philosophy, and his essay is well suited to form an introduction to the study of Spinozism. H.

#### Literary Gossip.

A NEW poem by Mr. Robert Browning, called 'Balaustion's Adventure,' will be published, we hear, in the course of the present month.

THE Trojan war still rages. Mr. Murray's Handbook has now adopted Mr. Tozer's views, but the local champion, Mr. Calvert, is preparing a work in defence of Hissarlik or New Ilion, and against Bonnarbashi. Mr. Calvert has now obtained an ally in the person of Mr. Schliemann, who is going to excavate this summer at Hissarlik, and hopes to bring the walls of the Homeric Troy to light.

WE hear of a fiction that will deal with events stranger in their reality than any inventions of the romance writer. Messrs. Smith, Elder & Co. promise a novel illustrating the leading characteristics, official and social, of the men and morals of the Second Empire.

MR. GROSART, we believe, is going to print a hundred copies of his illustrated edition of Crashaw in quarto. When bringing out an illustrated quarto edition of Vaughan, Silurist, Mr. Grosart limited his list to fifty; but, when it was too late, he received at least double that number of applications for copies. For the quarto Crashaw he has already received seventy names. Her Majesty heads the list of subscribers for the Fuller Worthies' Library, and the success of the series has proved much greater than was at first expected. Donne, Southwell, Sidney, and Marvell will follow in due course.

MISS NIGHTINGALE has a new book nearly ready for publication, on Lying-in Institutions, and the Training of Midwives.

THE Rev. Thomas L. Harris, founder of "the Brotherhood of the New Life," at

Brocton, on Lake Erie, has come to England on a recruiting mission, accompanied by Mr. Laurence Oliphant.

"S. F. D." writes to us:—"A service received ought to be acknowledged. Yesterday (May 30), as I was pottering about my front garden, I was addressed by a well-dressed gentleman of pleasing manner, who knew my name, and who, after some not very applicable preliminary matter about the Church of England, and a commentary by the Rev. Somebody, displayed to my eyes a series of steel engravings,—not, as it seemed to me, particularly Church of England-ish,—and a serviceable black-lead pencil with the butt reversed in token of subscription. As there was something in my friend's oratory which sounded like Ephraim Jenkinson's cosmogony, not altogether unfamiliar, I looked for the publishers' names. 'Messrs. Virtue, I perceive.'—'Yes, Sir,' was the smiling reply.—'Ah! well, you see, I read the *Athenæum*.' This was the whole of my reply, but it had the effect of a conjuration, and my interlocutor vanished so rapidly, that I really don't know which way he turned, right or left."

THE papers announce the death, at the age of thirty-six, of Julius Alexander Pearson, LL.D., F.S.A. Mr. Pearson was the literary champion of the "English Langue of St. John of Jerusalem."

DR. ALEXANDER HERZEN, son of the famous Russian democrat, has published in Geneva a work of his father, translated into French, under the title of 'De l'autre Rive.' Specially interesting are the chapters which give the author's description of the French Revolution and of the French Republic of 1848.

THE *Phoenix*, the magazine for Chinese and Japanese, published in London, is now giving, besides a course of Chinese novels, a translation of a Japanese novel, on account of the attention that has been excited by Japanese tales.

THE eighth volume of the popular series entitled 'Soirées de Famille,' published in Brussels, contains an interesting novel by M. Victor Lefèvre, entitled 'Vouloir c'est Pouvoir.' The title of the novel is the same as that of Signor Lessona's well-known historical and biographical work, 'Volere è Potere,' which has gained so much popularity in Italy.

A SECOND edition has just appeared, at Göttingen, of Fick's 'Comparative Dictionary of the Indo-European Languages.'

EBEL's much-improved and enlarged edition of Zeuss's great 'Grammatica Celtica' is now complete.

THE third volume of H. Reuchlin's 'History of Modern Italy' has been lately published, and comprises the period from the Republic of 1849 to Cavour, 1860.

A NEW journal, entitled *Die Wacht*, has been published in Berlin, which treats of theatrical and musical matters, and of dramatic literature. Several well-known writers are amongst the contributors to its pages.

SIGNOR ANTONIO DE MARCHI has published, in Palermo, a poem entitled 'Alla Germania,' dedicated to Herr Geibel, in which he addresses the German nation in the most flattering terms.

AMONGST recent Spanish publications are a philosophical and political essay by Don

Juan Garcia Nieto, on 'Liberty in Spain'; the speech delivered by Señor Manuel Alonzo Martines on his reception as a member of the Academy of Moral and Political Sciences of Madrid, in which the author attempts to refute some of the dangerous theories which now agitate and disturb Europe. In the March number of the *Revista de España* was published the first of a series of articles by Don Francisco Fernandez Gonzalez, on 'The Moors who remained in Spain after their expulsion was decreed by Philip the Second.'

THE *Nuova Antologia* for May contains, amongst other articles, a paper on 'I Partiti Religiosi in Italia,' by Signor Carlo Cantoni; a comparison between 'L'antico e il nuovo Impero in Germania,' by Signor Giuseppe Civinini; a story, by Signor Vittorio Bersezio, entitled 'Passato e Presente'; an account of a 'Viaggio nel Mar Rosso e tra i Bogos,' by Signor Arturo Issel; and a 'Scientific Review,' by Signor Paolo Mantegazza.

A NEW monthly periodical, entitled *Die Epoche*, has been brought out by Herr A. Löwy, in Vienna. The first number has appeared, and is full of information on the current topics of the day.

A NEW work on Portuguese musicians,—*Os Musicos Portuguezes*,—in two volumes, by J. Vasconcellos, has recently been published at Oporto. It contains upwards of four hundred names, of which barely a fifth are mentioned in M. Fétis's 'Biographie des Musiciens.' Amongst the principal composers treated of at length in the work are Marcos de Portugal, F. Manuel de Mello, Pedro Thalesio, Garcia de Resende, Gil Vicente, Gregorio Silvestre, and King Don John the Fourth, who was a great patron of Music, and the founder of a special library for musicians.

THE subject of female education seems to excite the interest of Italian ladies, several of whom have devoted their time to giving lectures with a view to its improvement. In Milan a course of scientific and literary conferences has been inaugurated by Signora Torriani, at which ladies have delivered addresses on matters connected with female education. Amongst them the Signora Malvina Franck gave lectures on the following subjects: 'The Condition of Women amongst the Ancients,' 'On Matrimony,' 'On the Women of America,' 'On Ignorance,' and 'On Materialism in Marriage.' It is said that the excellent example set by these ladies will soon be followed in the other cities of Italy.

As in other countries, primary education is engaging much attention in the flourishing commonwealth of Peru. Further funds are this year devoted to the purpose, but the great want throughout all the countries is teaching power. The destruction of the old Jesuit colleges was attended with a temporary paralysis of education generally, from which a recovery is now being made. The chief encouragement for education in Peru is that the Indians show great aptitude for schooling. This is the case with many of the South American Indians, and it is to be observed that the half-breeds, who now, under the name of Spaniards, govern the states of South America, often reach a high educational standard.

MR. TRUBNER, in his 'Literary Record,' has furnished an interesting example of the activity



of the press in the French Settlement of Pondicherry, by giving a list of Tamil books published there. The study of Tamil has been actively pursued, and although there is a large missionary body, and many of the books are issued under their auspices, the literary contributions are of value. A curiosity is an abridged Latin grammar for Tamil students, we presume, in the Seminaries.

A'ARIFE BEY, Chief Interpreter of the Porte, Perten Effendi, and Ali Fuad Bey, are engaged, says the *Levant Herald*, on a translation into Turkish of Michaud's 'History of the Crusades,' and the first volume is completed. This is a subject which interests Osmanlees, and with which Ahmed Uclia Effendi was occupied. The present work is illustrated with many notes from Oriental sources.

THE *Phare du Bosphore*, a paper printed at Pera, the publication of which was some little time ago suspended by order of the Government, has re-appeared since the 1st of April.

PROF. WASSILIEF, of St. Petersburg, is engaged on a Dictionary of the Buddhist Terms in Sanskrit, Tibetan, and Mongolian. Dr. Minayeff, of the same city, the author of works on the same subject and on Pali, is now in London for some months, studying our rich store of Buddhist materials.

A YOUNG author in Guatemala, Mr. Salvador Barrutia, has just completed, in Spanish, 'The Ancient History of Guatemala.'

A NEW English paper has been added to the South Pacific press in the *Callao and Lima Gazette*.

LIEUT.-COL. C. G. S. GLEIG, the author of 'The Old Colonel and the Old Corps,' writes to us to say that not he, but Col. A. C. Gleig, R.A., "is an officer connected with military education." Col. Gleig also tells us that he does not call upon the Secretary of State to induce all the volunteer artillerymen to convert themselves into mounted rifles; "but 20,000 of the much larger force,—which is more than double 20,000,—enumerated by Mr. Cardwell."

MONDAY EVENING READINGS from DICKENS.—Mr. SYDNEY ABBOTT will READ Selections from the Works of Charles Dickens EVERY MONDAY EVENING, at the Hall of the Architectural Union, 9, Conduit Street, Regent Street, W. Each evening will be devoted to one story. On Monday next, at Half-past Eight, 'Great Expectations.'—Tickets, 3s., 2s., and 1s.; to be had of Messrs. Chappell, 9, New Bond Street, W.

## SCIENCE

*The Birds of Norfolk, with Remarks on their Habits, Migration, and Local Distribution.*

By Henry Stevenson. Vol. II. (Van Voorst.)

THIS work will consist of three volumes instead, as intended, of two, owing to the accumulation of particulars respecting the extinction of the great bustard. An interval of four years between the publication of the first and second volumes has been chiefly occupied in collecting materials for an interesting and valuable record of this important ornithological event. If not collected by Mr. Henry Stevenson at the present time from the oldest inhabitants of the county of Norfolk, and at the cost of an extensive and laborious correspondence, the facts would very soon have passed into a traditionary and less credible form. This labour has retarded and expanded the work. But the results have rewarded the labour and justified the delay, for Mr. Stevenson has been able to glean, gather, and garner items of information respecting the

extinct bustard from the beginning of the sixteenth to the first third of the nineteenth century. We have glimpses of our ancestors shooting the noble bird with the cross-bow; we feel sorry for the failure of heirs male in the beginning of the present century; we pity the hens which were seen flying about in a vain search for mates; and finally, the record tells us how the great bustard's eggs became rare and rarer curiosities, until one of the last found was sent as a present in a small coffin.

The nomenclature and systematic arrangement adopted by Mr. Stevenson is that of Mr. Yarrell; and in his first volume he begins with the white eagle and ends with the Californian quail; in his second, he begins with the great bustard and ends with the red-necked phalarope. The extinction of species in a locality is a regretful theme to local naturalists. Only a few octogenarians now survive who remember the "droves" of bustards in the Thetford or Swaffham tracts. But no less than three other species once abundant in the Norfolk marshes and fens during the breeding season have become extinct—the avocet, the black tern, and the black-tailed godwit, while the ruff and the reeve, now reduced to only a few pairs in a single locality, must also soon be lost if not protected by the law. "Surely," says Mr. Stevenson, "the success which has already attended the passing of the Sea-birds' Preservation Bill should encourage its promoters to seek an extension of its powers, so as to secure a 'close time' as well for all waders and wild fowl." Nothing short of a legal penalty will deter certain persons unworthy of the name of sportsmen from shooting snipe long after the pairing season has commenced. Indeed, we are disposed to think it would be wise to extend the protection recently given to brooding gulls and guillemots, not merely to snipes and woodcocks, but to all birds. No pairing or brooding birds ought ever to be killed: for the experience of certain departments of France, where birds were almost exterminated, proves that the destruction of birds is the destruction of the natural protectors of grains and fruits from the plague of insects. Where birds are unmolested during their love season, not merely are insects kept from crops, but their tameness and confidence afford sights of touching beauty. The woodcock, for example, has not only been seen sitting on her leafy nest in the coverts, woods, and plantations, but she has been photographed in this position. All birds are protected in some of the United States. The citizens of the State of New York, for instance, will not allow the nests of wild birds to be robbed, or wild pigeons, wild ducks, or woodcocks to be shot during the nesting season.

The second volume of 'The Birds of Norfolk' does not contain any specimens of vivid description, nor indeed is its composition comparable to the first volume, but respecting almost every species Mr. Stevenson has something to say which is worth saying. He must indeed be an ornithologist well acquainted with the state of science in his day who cannot learn something new from this author. Ornithological questions interest Mr. Stevenson, and in the volume before us will be found an explanation, which seems to be satisfactory, of the curious sound made by flying snipes, a sound which resembles bleating. In brief, the second, like

the first, volume of this work may be commended to a place on the bookshelves of every naturalist.

## SOCIETIES.

ROYAL.—May 25.—General Sir E. Sabine, K.C.B., President, in the chair.—The Right Hon. R. Lowe was elected a Fellow.—The following papers were read: 'On the Temperature of the Earth as indicated by Observations made during the Construction of the great Tunnel through the Alps,' by Mr. D. T. Ansted,—'Some Remarks on the Mechanism of Respiration,' by Mr. F. Le Gros Clark,—'Researches on the Hydrocarbons of the Series  $C_n H_{2n+2}$ , VII.,' by Mr. C. Schorlemmer,—'On a new Instrument for Recording Minute Variations of Atmospheric Pressure,' by Mr. W. Whitehouse,—and 'Note on the Spectrum of Uranus and of Comet I, 1871,' by Mr. W. Huggins.

GEOLOGICAL.—May 24.—Prof. J. Morris, V.P., in the chair.—Messrs. G. Mosley, A. Colvin, T. S. Noble, and E. C. Davey, were elected Fellows.—The following communications were read: 'On the Principal Features of the Stratigraphical Distribution of the British Fossil Lamellibranchiata,' by Mr. J. L. Lobley. In this paper the author showed, by means of diagrammatic tables, what appears to be the present state of our knowledge of the general stratigraphical distribution of the fossil Lamellibranchiata in Britain. As a class, the Lamellibranchiata are sparingly represented in the Lower, and more numerous in the Upper Silurian group, and fall off again in the Devonian; they greatly increase in number in the Carboniferous, become scanty in the Permian and Trias, and attain their maximum development in the Jurassic rocks. They are also largely represented in the Cretaceous and Tertiary series. The stratigraphical distribution of the two great subordinate groups, the Siphonida and the Asiphonida, corresponds generally with that of the class; the Siphonida predominate over the Asiphonida in Tertiary formations, whilst the reverse is the case from the Cretaceous series downwards. Nearly all the families of Lamellibranchiata are represented in the Jurassic and Carboniferous rocks, and in the former very largely. The author remarked especially on the great development of the Aviculidæ in Carboniferous times.—'Geological Observations on British Guiana,' by Mr. J. G. Sawkins. In this paper the author gave a general account of his explorations of the geology of British Guiana when engaged in making the Geological Survey of that colony.

SOCIETY OF ANTIQUARIES.—May 25.—A. W. Franks, Esq., V.P., in the chair.—The following gentlemen were elected Fellows: W. Hazlitt, W. Adam, C. H. Chambers, J. E. Price, T. Brooke, F. J. Rawlins, Lord Borthwick, R. V. Trench, S. D. Walker, and E. J. Barron. The following were also elected Honorary Fellows: The Duc de Broglie, Signor Lanciani, Sven Nilsson, and Cavaliere R. Fiorelli.

LINNEAN.—May 24.—Anniversary Meeting.—G. Bentham, Esq., President, in the chair.—Mr. Hanbury, from the Committee appointed to audit the Treasurer's Accounts, read the Balance-Sheet, and the Treasurer, W. W. Saunders, Esq., the General Statement of the Society's Accounts, showing a balance of 138l. 6s. 1d. in favour of the Society on the year's account.—The Secretary reported that during the past year eleven Fellows, two Foreign Members, and one Associate had died, and that nineteen Fellows and one Foreign Member had been elected.—After the reading of the President's Address, the Scrutineers reported that G. Bentham, Esq., had been re-elected President, W. W. Saunders, Esq., Treasurer; and F. Currey and H. T. Stainton, Esqs., Secretaries, for the ensuing year; and that the following five Fellows had been elected into the Council, in the room of others going out: A. W. Bennett, F. Du Cane Godman, M. A. Lawson, S. G. A. Salter, Esqs., and the Rev. T. Wiltshire.

**ANTHROPOLOGICAL INSTITUTE.**—May 29.—Prof. Busk, V.E., in the chair.—Mr. G. Latimer was elected a Member.—Mr. F. G. H. Price read a paper, entitled 'A Description of the Quissama Tribe of Angola,' inhabiting that portion of Angola situated on the south bank of the Quanza river. That country had just been visited by Mr. C. Hamilton, well known as a traveller among the Kaffirs. The Quissama have the reputation of being cannibals, but cannibalism, although undoubtedly practised by them to some extent, does not largely prevail. The men are well formed, and average about five feet eight inches in height; they are copper-coloured, have long, coarse, and in some instances frizzled hair: their heads are mostly well developed, and the Roman nose is not unfrequently met with. Their weapons are spears, bows and arrows, and occasionally guns, the latter being a rude copy of the Portuguese article. Mr. Hamilton was well received, and was told by the chief of the tribe that he was the only white man who had seen them at home. The men and women of the Quissama are addicted to hunting; they are virtuous and practise monogamy, marry young, and are very prolific. The men preponderate in number largely over the women, the result, it is supposed, of infanticide; but of that practice Mr. Hamilton has seen no evidence. The Quissama believe in the existence of a Supreme Being.—A paper was read by Lieut. G. C. Musters, R.N., 'On the Races of Patagonia inhabiting the country between the Cordillera and the Atlantic,' which the author traversed during 1869 and 1870.—The Patagonians consist of three races, distinctly differing in language and physique, and partially differing in religion and manners, viz., Tehuelches or Patagonians, Pampas, and Manzaneros,—the latter being an offshoot of the Araucanians of Chili. The Tehuelches and Pampas are altogether nomadic tribes, subsisting almost entirely by the chase. The proverbial stature of the Patagonians was so far confirmed by the observation that the Tehuelches give an average height of five feet ten inches, with a corresponding breadth of shoulders and muscular development; the Manzaneros come next in order of height and strength; the Pampas being the smallest of the three races. The Manzaneros have fair complexions, whilst the Tehuelches are, literally speaking, red Indians. Lieut. Musters had visited all the various tribes of those races, from the Rio Negro to the Straits of Magellan, for political purposes, and estimated the population (which he described as diminishing) as follows:—Tehuelches, 1,400 to 1,500; Pampas, 600; and the remainder Manzaneros; amounting in all to about 3,000.—Dr. Eatwell contributed a communication 'On Chinese Burials.'—Mr. J. Harris announced the arrival from the coast of Peru of various pieces of rag, of wooden images, pottery, and other articles of great interest; and the Chairman stated that the specimens would be exhibited and described at the next meeting of the Institute.—Dr. G. Harcourt exhibited a flint implement found near a stream flowing from Virginia Water; and a bronze Celt discovered in the root of a tree in the parish of Thorpe, Surrey.

#### MEETINGS FOR THE ENSUING WEEK.

- Mos.** Royal Institution, 2.—General Monthly Meeting.  
—Entomological, 7.  
—Victoria Institute, 8.  
—Architects, 8.  
—Royal United Service Institution, 8.—'Ocean Currents,' Mr. J. K. Laughton.  
**Tues.** Royal Institution, 3.—'Least Action in Nature,' Prof. Haughton.  
—Biblical Archaeology, 8.—'Early History of Assyria and of Babylonia, from Contemporary Inscriptions,' Part I., Dr. G. Smith; 'Date of the Nativity,' Mr. J. W. Bonquet.  
—Zoological, 9.—'Dinornis,' Part II., containing a Description of the Sternum and Pelvis,' Prof. Owen; 'Scal new to the British Fauna,' Prof. Flower; 'Risso's Dolphin,' Prof. Flower.  
—Civil Engineers, 9.—President's Conversation.  
**Wed.** London Institution, 2.—Distribution of Prizes and Certificates by the President.  
—Geological, 8.—'Notes on Geology of part of County of Donegal,' Mr. A. H. Green; 'Persistence in the Deep Sea of the Present Day of *Corophylla cylindrica* (Reuss), a Cretaceous Coral,' Prof. Martin Duncan; 'Note on an Ichthyosaurus (*I. entelodon*), from Kimmeridge Bay, Dorset,' Mr. J. W. Hulke; 'Note on a Fragment of a Teleosaurus Snout, from Kimmeridge Bay, Dorset,' Mr. J. W. Hulke.  
—Microscopical, 8.  
**Thurs.** Royal Institution, 3.—'Sound,' Prof. Tyndall.  
—Royal, 4.—'Election of Fellows.'  
—Mathematical, 8.—'Pliocene Modes of certain Quartic Surfaces,' Prof. Cayley; 'Motion of a Plane under certain conditions,' Mr. S. Roberts.  
—Antiquaries, 9.—'Excavations in Rome during the Present Season,' Mr. J. H. Parker.  
**Fri.** Royal Institution, 9.—'Dust and Smoke,' Prof. Tyndall.  
**Sat.** Royal Institution, 8.—'Astronomy,' Mr. Lockyer.

#### Science Gossip.

A good deal of gossip and expectation, excited by the statement that Mr. Herbert Spencer was to be the head of a Cincinnati University, has been extinguished by the information that the condition of Mr. Spencer's health forbids even the consideration of such a proposal.

THE Royal Institution of Cornwall held its annual meeting at Truro on Tuesday the 23rd ult., Mr. W. J. Henwood, the President, in the chair. Beside the excellent address by the President, and several good papers on archaeological and other subjects of local interest, there was one by Mr. R. Pearce, 'On the Discovery of Cobalt in the dressed Tin Ore from Dolcoath Mine.' In a waste product of tin-smelting known as "hard head," as much as 43 per cent. of cobalt has been detected by him. If this is confirmed, a new and important source of cobalt is opened out, which will greatly enhance the value of tin ore.

THE South Wales Institute of Mining Engineers held their general meeting at Newport on the 10th of last month. Several papers bearing on the coal formations of the district were read, and one 'On Colliery Explosions,' in which a new system of coal-mining was proposed.

At a meeting of the Natural History and Microscopical Society of Birmingham, on Tuesday, May 23rd, attention was especially directed to a cutting being now made between Shakerstone and Bardon, which shows in the gravel deposits through which it passes hundreds of huge boulders, mostly of rocks of a porphyritic type, which have been, at some period, transported considerable distances; adding, thus, one more to the many evidences which geological science has collected, of the action of ice over the whole of these islands.

A SPECIMEN "wire tramway" was erected on Brighton Downs about twelve months since, and then examined by a large number of engineers and men of science. We now learn that about forty lines have been constructed in mountainous districts where almost any other means of transport would be, from its cost, impracticable. The Indian Government are applying it to the development of the salt-mines of the Punjab; the Chili copper-mines are adopting it for the transport of the ore, and in the West Indies this system is being employed for carrying sugar-cane.

THE Royal Geological Society of Cornwall has just issued two most important volumes of *Transactions*—being 'Observations of Metalliferous Deposits,' and 'Observations on Subterranean Temperature,' by W. J. Henwood. These volumes have been in preparation for thirteen years, and record the observations of the author in almost every part of the world. A more valuable addition to our scientific literature has rarely been made.

We learn that a new institution, under the title of the Chesterfield and Derbyshire Institution of Mining Engineers, is about to be established, with Lord Edward Cavendish as President, and supported by all the principal coal-owners of the county.

THE Reports of the United States Commissioners to the last Paris Exhibition, which are now being circulated, call attention to the Science-schools of the Continent of Europe. Especially do they invite consideration of the several Polytechnic Schools and institutions for industrial and technical education, urging the importance of the general establishment of such seminaries.

THE *New York Engineering and Mining Journal* gives the production of iron ore in the Lake Superior district in 1870 as 856,471 tons, the pig iron made being 47,848 tons.

In a great manufacturing country like England, every invention promising economy in fuel is certain of some share of attention. The Warsop-Aero-Steam-Engine, at present in the International Exhibition, is now attracting much attention. Heated air is forced into the boiler, and it rises through the water in a finely divided state mixed

with steam. It is said that a saving of 27 per cent. is effected by this arrangement.

A PATENT has been secured by Mr. H. E. Towle, of New York, for silvering the inside of lead pipes of almost any length, thus preventing any fluid passing through the pipe from acting on the deleterious metal lead. The pipe to be plated is filled with a solution of cyanide of silver, and it is connected with a sufficiently powerful voltaic battery, one pole of which is a bar of pure silver.

DR. F. MOHR, in *Berichte der Deutschen Chemischen Gesellschaft zu Berlin*, publishes a Memoir of a high class on the 'Caloric Action of Water,' in which he explains, in a new, and, as it appears, satisfactory, manner, the phenomena of Solution.

In the same journal, C. Schultz-Sellack has a paper 'On the Chemical and Mechanical Change of the Haloid Salts of Silver under the Influence of Light,' in which some very curious phenomena of mechanical or chemical changes in the same salt under different conditions are recorded. We remember Sir John Herschel had some remarkable experiments on the same subject.

THERE are now regular courses of lectures by Turkish professors at the University of Constantinople, on natural philosophy, natural history, &c., which it is expressly advertised are in a plain style.

THE miners and metallurgists of the United States are trying to form an organization on the model of our Iron and Steel Institute.

A NEW work, 'L'Industria Navale,' by Prof. Alberto Errera and Prof. Giannantonio Zanon, has gained the prize of 1,500 lire offered by the Royal Institution of Sciences in Italy. The value of a good work on Naval Industry in Italy is of importance now that Italy has an opportunity of becoming a great naval power; and the authors, who have most carefully investigated the subject on which they wrote, affirm that nothing is wanted for the building of fine ships except, and the exception unfortunately is a great one, abundant capital.

SCIENCE and literature are advancing at the Antipodes. The *Wollaroo Times* of January 11th gives an account of the opening of the Wollaroo Mines Institution, and reports the inaugural address by the superintendent of the mines, who hopes to bring science into closer connexion with practical mining than hitherto; and by recording the phenomena observed in working the mineral veins to advance our knowledge of the laws which regulate their formation.

THE present English Rajah of Sarawak has obtained an important addition to his resources by the discovery of several seams of coal in his territory, and supposed to be equal to that of our colony of Labuan.

THE *Iron Age*, U.S., gives an interesting account of the gas-wells of Erie. The average depth of the wells sunk is 600 feet, and they yield from 10,000 to 30,000 cubic feet of gas a day. In the manufactories of the city this natural gas is burnt without any other fuel for raising steam, and in many private houses no other fire is employed. The City of Erie Gas Company have a well pouring 24,000 cubic feet of gas a day into their gas-holder; this, mixed with 12,000 feet of ordinary coal-gas, furnishes the supply for illuminating the town.

THE Chilians, in their war with the French Burber King and the Araucanians, have greatly profited by the electric telegraph. A Chilian explains the reason why the Indians have not cut the wires. When the wires were set up, the General in command called together the forty or fifty Indian prisoners, and showed them the wires, and also a coil connected with a powerful electric battery. He told them, as a secret, the wire was to fasten the Indians to. This they laughed at; when the General called upon one of the Indians to hold the wire, and then asked him to leave go,—which he said he could not, as his hands were burning. After two or three trials, the Indians would have nothing to do



with the wire, the secret of which, when liberated, they duly communicated to their friends.

## FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE SIXTY-SEVENTH ANNUAL EXHIBITION IS NOW OPEN. From Nine till Five.—Admission, 1s.; Catalogue, 5s. Pall Mall East, from Nine till Six.—ALFRED L. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE THIRTY-SEVENTH ANNUAL EXHIBITION NOW OPEN daily. From Nine till dusk.—Admission, 1s.; Catalogue, 6d. Gallery, 53, Pall Mall.—JAMES FAHEY, Secretary.

FRENCH GALLERY, 150, Pall Mall.—THE EIGHTEENTH ANNUAL EXHIBITION OF PICTURES by the celebrated Masters, Correggio, Titian, Tintoretto, Paul Veronese, and many others. Is NOW OPEN.—Admission, One Shilling; Catalogue, Sixpence.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GRAND EXHIBITION OF PICTURES by the celebrated Masters, Correggio, Titian, Tintoretto, Paul Veronese, and many others. Will OPEN on MONDAY, the 12th of June next. R. F. McNAIR, Secretary and Manager.

EXHIBITION OF SPIRIT DRAWINGS IN WATER COLOURS, by Miss Houghton, New British Gallery, 29, Old Bond Street, Piccadilly, OPEN daily from 10 A.M. till 6 P.M.—Admission, One Shilling; Catalogue, One Shilling.

L. ALMA TADEMA'S PICTURE OF THE VINTAGE FESTIVAL, Ancient Rome, is NOW ON VIEW, at Pilgrim & Lefevre's Gallery, No. 14, King Street, St. James's.—Admission, One Shilling.

GUSTAVE DORÉ.—DORÉ GALLERY, 35, New Bond Street.—EXHIBITION OF PICTURES, including 'Christian Martyrs,' 'Moses,' 'Triumph of Christianity,' 'Francesca de Rimini,' at the New Gallery.—OPEN from Ten till Six.—Admission, 1s.

## THE ROYAL ACADEMY.

(Sixth Notice.)

MR. J. GILBERT is the most effective and one of the most clever painters we have of historical subjects, treated in a dramatic manner, which, however exaggerated and showy, is telling and, in a way, the way of theatres, in fact, eminently successful. Still if he were less of a mannerist, his works might be more valuable; as it is, an artist very soon wearies of them, and, admitting the vigorous cleverness of the designer, denies him high rank as a painter or inventor. Indeed, it is hardly possible to concede to Mr. Gilbert the credit which is due to inventors; for his works are "illustrations" in the narrow sense of the term, i. e., representations of the surface meaning and aspects of their subjects; their technical character we have already described. *Convocation of Clergy* (No. 461) is a case in point: it shows exceeding cleverness of the demonstrative sort; it is perfectly honest, because, unlike most of those works which we describe as cleverly and showily produced, it does not pretend to be better or finer than it is, or to have higher than quasi-theatrical aims. Mr. Gilbert is sometimes happy in colour; here, however, he is too feverish.—Mr. J. Clark's modest and undemonstrative art is a striking contrast to the fervid splendour of Mr. Gilbert. In *The Wayfarers* (467) we have his usual simplicity of conception, and yet a great deal of pathos; we have, as usual, the clay-like colour and opaque handling, elements that are curiously inartistic; but the picture, on the whole, is much better in every respect than many of its recent forerunners, although it hardly fulfils the promise shown in 'The Sick Child,' that admirable example of pathetic genre designing.—Mr. F. Sandys's portrait of *W. H. Clabburn, Esq.* (468), while removed by a world of shortcomings from the possibility of comparison with several of the artist's portraits, to say nothing of his poetical pictures, has much in it that is masculine; but its affectations of style and sentiment are really unworthy, and as absurd as they are unprofitable.—*The Daily Governess* (472), by Mr. T. Green, a young lady walking in the snow-laden street of a London suburb, is very expressive, capital though slightly painted, and by no means destitute of pathos and humour.

*Le Père Hyacinthe* (477), by Madame H. Browne, was in the *Salon* of last year, and then noticed by us: it is a soundly-painted, grave and yet genial portrait, a three-quarter view of the figure, the face nearly in full; the sitter wears a monk's brown frock and hood. The quietude of the pose and the expression are not the less acceptable because they are perfectly rendered, i. e., without affectation or sentimentality. The modelling of the features, their

colouring, the fine and kindly expression they have, and the vital look of the whole figure all tend to secure our interest in the picture, without regard to the subject. The works of this lady are well known in England, yet, oddly enough, have rarely, if ever, appeared at the Academy until now; they deserve a share in the welcome which has been accorded to MM. Gérôme, Alma Tadema, Frère, Hébert, Israels, Laugée, Legros, Daubigny, Yvon, and other Continental painters.—An interesting study for critics is presented by Mr. S. Solomon, in his half-length figure of a young Jew bearing the *Torah*, or Rolls of the Law of his people. It shows much skill and much power; yet there is something in the picture, as in most of its fellows from the same hands, which is profoundly offensive, because it is antipathetic in its very nature to the exalted associations of the subject. On looking at the work one cannot escape the impression of profound sensuousness, if not sensuality. The purport of the design appears to be to express the ineffable love of the youthful minister of the Law for that Law itself, as represented by the twice-rolled scrolls which, with their silver handles or bosses rising above his head, he clasps to his breast, devoutly, or rather, if the term be admitted, affectionately, laying his cheek against the sides of his burden. The exaltation of enthusiasm is not here, nor a noble and reverent fervour, but quite the reverse; luxury is every where; the youth might have sat for Sardanapalus in features, action, and expression; and the very silver bosses of the *Torah* are painted with sensuous delight in their mere preciousness and colour; the handling of the picture, figures and accessories included, dexterous and trivial as it is, is sensuous—and the sensuousness culminates in the Sardanapalian face. Now, we would not have the mere subject of his picture control the art of a painter: many pictures of the highest conceivable order merely bear the names of certain subjects as convenient for their identification and for describing them, and are not illustrations in any but the most superficial sense; but then the subject—especially if a lofty one,—is never degraded by inferior motives in the treatment of the picture with which it has to do. Not even of Rembrandt's masterpieces, in which the art is supreme, and which were painted for the purpose of displaying magnificent subtlety in chiaroscuro and colour, can it be said that the subject is sensualized in this fashion, and rarely, if ever, are his designs—be they considered fairly—degraded by anything so entirely antipathetic as that which is before us. On the other hand, looking at this specimen of Mr. Solomon's powers merely as a field for the display of technical skill, it is easy to see how worthy of admiration much of it is: its keeping is excellent; its colouring rich, potent, and bold; its tones and chiaroscuro have been tastefully considered and learnedly expressed.—*The Easter Vigil* (486), by Mr. E. Long, represents women confessing to a priest in church, and is very commonplace in design and execution,—noteworthy for nothing more than the cleverness of the artist, which it displays in a far inferior degree than another work here by him does.—*A Chapter from 'Pamela'* (490) is by Mr. Boughton. Ladies are represented, one resting, one reading, in a field of blooming clover, and in sunlight; despite some quaint affectations of style and execution, likewise some imperfections of technical character, and its painty excess, this work has many agreeable qualities, and shows so much taste that one cannot avoid wondering why a painter so gifted with the power of discriminating good from bad should allow himself to commit the pictorial follies which appear in this work. Mr. Boughton has given us many less attractive examples, but they were at least equally meritorious.—*April Skies* (496), a landscape by Mr. V. Cole, is effective, and like nature in externals; but it lacks depth and clearness of atmosphere and colour: its expressiveness is commonplace—a shortcoming by no means due to the choice of homely and simple materials for painting,—and it is painty to excess and rather coarsely handled. It is, however, not

likely to be less popular on account of its commonplace character, and the absence of the more refined elements of landscape Art. What there is here every one has seen in nature: the work addresses those whose delight in pictures is proportionate to the amount of matter they recognize in them. Such people say, "That's a tree!" and, "Look at the water!" "I have often seen April skies like that," "There's a bird!" and so on. These commendations indicate sincere pleasure: the pictures which evoke them fulfil one at least of the ends of Art; yet they do not meet with the admiration of critics, and their painters are not necessarily great artists. We have already called attention to Mr. V. Cole's large landscape styled *Autumn Gold* (52), a rich and, in its crude and effective way, even poetical work, but opaque and painty, despite its pretentious colouring, and deficient in those finer qualities and more subtle successes which are the aims and rewards of high-class landscape-painters. Mr. V. Cole ought to know how to paint harvest subjects such as 'Autumn Gold'; for, if our memories do not cheat us, he has exhibited a score of them—some much better, others much cruder, more opaque, more painty, more pretending, than this picture. On the whole, without regard to pictures he has quite recently exhibited, the merits of which have sometimes been more than questionable, we doubt if that now before us is so good as others which he produced a dozen years ago. *A Misty Morning* (201) is better, because more refined in execution and less threadbare in sentiment, than 'Autumn Gold'; but, notwithstanding the magnificence of the scene it represents, it is essentially commonplace in feeling, and not truly artistic in execution.

*By the Thames* (500)—ladies in a park, by Mr. E. Barclay—is one of that numerous class of pictures which, painted in imitation of Mr. G. D. Leslie, reflect the less admirable qualities of his works and do homage to his success rather than to his merits. It is by no means void of effectiveness, and appears, until we examine it, more commendable than it is; still we find much in it that deserves praise. The same artist exhibits *By the River's Side* (536), and a far finer work, *The Steps of Ana Capri* (598)—that apparently interminable Jacob's Ladder, which connects the upper and the lower levels of the island. Men and women are ascending and descending, loaded and empty-handed. The figures are represented with much spirit and a capital sense of that classic grace which is almost the sole inheritance of the antique world that remains to the people. Severer studies than we have a right at present to demand from such an artist as Mr. Barclay were needed to make the drawing, and, with it, the attitudes and other characteristics of these figures, irreproachable. On the whole, there is a very great deal to admire in this strikingly original picture, the composition of which presented considerable difficulties. The landscape, rocks, and sky have been treated with great felicity, notwithstanding that these portions of the picture would be all the better for additional clearness of colouring and brightness of tint.

The honours of landscape-painting in this Exhibition may be divided by Messrs. Millais and A. W. Hunt. We have endeavoured to do justice to the 'Chill October' of the former. *The Loch Maree: Sunset* (304), of the latter claims an equal share of admiration, and is not less pathetic. It relies on subtly-graded splendours of colour in high keys, as the other depends on silver hues and greys of the soberest. In 'Loch Maree' a piece of flat moorland, once part of the bed of the lake of which it is now the margin, leads the eye, by means of its expanse, to the water; beyond the latter, the further bank is marked by a few buildings; above and beyond these, to right and left, further from and nearer to us, stretches a range of mountains or mountain-like cliffs. These almost vanish as they recede into the golden haze, which is most intense on the horizon, but has power enough throughout the mid-distance to obscure in its "veil of brightness" most of the details of the hills, to blur their outlines, confuse their contours, and absorb all but

their large masses; affecting also the colour of their herbage, grass and heather. White, flocculent clouds are gathered over the summits, with spaces of blue distinct between their masses, and take infinite wealth of hues in the ruddy light, which nearly hides the levels of the lake, so that little more than the subdued brightness of an intense gleam is reflected from them, although, were the golden veil dissipated, they would be all ablaze, flashing back the setting sun. Pools, sanguine and of the darkest green—that has a strange weird look about it—occupy the hollows of the moorland in front, with gorgeously-lighted herbage, fern and gorse. The magnificent colouring of this picture needs no praise from us. It is not only powerful and brilliant, but chastened and refined. The whole work is a superb poem, and, as displaying the splendours of nature, has no superior here. By the same artist is *Goring Lock, on the Thames: Mid-day* (506)—quite another work, made of different materials, shown under a different effect. It is as beautiful and as faithful, but less dazzling. It depicts the languors of a summer noon, on the calm river, and calm foliage, and about the ancient buildings. Nothing could be more charmingly true than this gem of a study, which is one of the most exquisite of the artist's productions. If one part of it surpasses the others, it is the water, which shows a world of knowledge and endless details, all so treated that the whole is broad and homogeneous. *Harlech Castle* (528) will—by its breadth, colour and expressiveness, its expositions of nature in the atmosphere, and the forms of the hills and cliffs—reward the student who sits down and endeavours to exhaust its beauties. We have so often complained of the inconsiderate manner in which pictures have been hung here that it is right, when an instance to the contrary occurs, that it should be acknowledged. 'Goring Lock' is undoubtedly well placed. On the other hand, 'Loch Maree' suffers severely, but might suffer more, from its neighbours, and at certain hours of a sunny day is utterly spoiled by the light which falls on its surface.

We find in Mr. E. W. Cooke's painting, *A Bit of English Coast* (224), an example which is, so far as geology is concerned, doubtless highly scientific,—probably even exhaustive in that respect; but, like most expositions of Nature which are meant to be both scientific and pictorial, it is utterly false, being but a partial and limited statement of the facts in view. Like many of Mr. Cooke's coast pictures, this picture displays art such as is employed for diagrams, exercised, of course, with extraordinary skill. Elaborately rather than learnedly drawn, it lacks depth, as well as richness, in the tints to which it is limited, so that the shadows are opaque and the lights dull; it lacks, too, aerial perspective—a quality which should never be missing in landscape. Nevertheless, there is something that is genial, and even agreeable, about this 'Bit of English Coast'; but nothing of the sort appears in *Dutch Boats in a Calm off the Helder* (1078), the mechanical accuracy of which we do not care to deny; although we are bound to aver the impossibility of finding a faithful element in it. It fails to show a right to exist; being very hard, chilly, and opaque: one does not see why it was painted. We have long entertained a high respect for Mr. Cooke's works, as the results of conscientious intentions, exercised under loveless, antipathetic conditions; besides this, our respect for the artist ought to be unbounded; for how few would take so much trouble, as he does, to paint a sea like that plain of dingy glass in the 'Calm' which is before us! We have not a shadow of doubt that Mr. Cooke sees Nature like this, and honour his persistence in depicting in this fashion; at the same time, we are thankful that Nature is not thus in our eyes. Where can his reward be?—Another illustration of antipathetic painting is afforded by Mr. R. Ansdell, a heavy, uninvective artist, whom we conceive to have but a limited amount of technical skill at command, although in a certain picture of a combat between Shaw the Life-Guardsman and others were many excellent qualities, which must, however, have been the

results, as later and far inferior works affirm, of labours not sustained. Mr. Ansdell's art is the reverse of skilful, the reverse of learned; yet a certain respectable facility in depicting animals in a way which is not pictorial and a few works of exceptional merits have stood him in stead, in a manner which, when we consider what has been in our age produced in his own province of Art, is astonishing to those who see how little there is of Art in most of Mr. Ansdell's pictures, and do not make allowance for the influence of the "sporting" subjects of pictures which, in being strictly commonplace, offend no prejudices, and are popular in a country where hunting is at once the passion of those who practice it, and the source of multitudinous pretences by those who cannot do so, but like to exhibit a "sporting turn." Mr. Ansdell contributes not fewer than six canvasses this year. We do not propose to examine the whole of them, but to select those which appear most fairly characteristic. It is hard to say what there is of Art in *Feeding Goats in the Alhambra* (128); but it is easy to declare that there is not much of Andalusia. Here is another case where Nature has conceded none of her charms to the unfortunate painter, who certainly has not, by fidelity and earnestness, deserved much at her hands. Wonderfully prosaic is *Goat-herds: Sierra Nevada, Andalusia, Spain* (220). There is little of Art in this painting; it does not show skill, but effort,—not intelligent labour. The result is not pleasing to any one; least of all, one would think, to Mr. Ansdell. *The Shepherd's Revenge* (290) is a subject which, being merely sanguinary and not dramatic, we do not like, yet it might have been treated with more insight. The shepherd,—who, but for the Catalogue, we could not describe as such,—is skulking and shooting from his hiding-place a deer which must have offended him; although we do not see how. The sheaves over which the deer stumbles resemble bundles of sticks, and the deer's hide is like a carpet. It is inferior to anything we have seen by Mr. Ansdell, who has hitherto modelled the hides of his creatures with considerable care and some skill. This one is flat, and, except for colour, looks like old worsted-work.—A capital picture of cattle is that by Mr. F. Barwell, *The Hill at Norwich: Market-day* (293), which, however, apart from the beasts, is disagreeable; not because it shows a cattle-market to be unpromising as a subject for Art, but on account of the mass of houses, which are not treated so picturesquely as their character would have allowed, ugly though they are. It would surely have been better to have suppressed than to have retained them as unessential to the subject of cattle-painting, and ineffective, if not disagreeable; although this process might have led to the omission of everything, except the capitally painted group of cattle in the foreground, which is the best piece of work we have had from Mr. Barwell.

*The Return after Labour* (264), by Mr. M. Anthony, is a well considered and very richly painted landscape, showing comprehensive grasp of thought and fidelity to Nature. Another work by Mr. Anthony has even higher merits: this is *Night and Storm and Darkness* (101),—a hollow oak standing firmly rooted in moorland, its branches and foliage wrestling with a storm. A man is driving his flock to seek shelter: a dun veil of clouds is approaching the earth, and has nearly blotted out the sky, leaving a space of brass-coloured fire on the horizon, to be distinguished below the branches of the oak. Like the other, this is a masculine picture, firmly painted and expressive, very rich in colour and powerfully handled, with less of manner than sometimes appears in otherwise admirable works by Mr. Anthony.—Near this hangs a fine Highland landscape by Mr. Oakes, *Linn of Muick, near Ballater* (105),—a cascade in a pine country,—the water pouring over ledges of rock, and troubled in a pool below ere it rushes away. It would be hard to praise too highly the drawing and painting of the tumultuous water and the lighting of the picture; the trees in front, however, are, we think, rather crude

in green. Mr. Oakes also sends a noble snow-piece, *A Winter Morning near Braemar* (1); the scene, a well-known hollow near the hills, with snow-laden pines about, and gigantic boulders strewn the earth. This is a fine study of Nature, the foreground of which is very precious and effective. The vista of rocks on the left of the centre and in the middle distance deserves the most careful study by the lovers of Nature, among whom few have a higher place than Mr. Oakes. Rarely, indeed, is snow so finely painted. By the same artist, is another example of a different character which should not be overlooked: it is *Source of the River Thames* (1076).—*A Midsummer Eve* (301), by Mr. J. Thomson, shows calm on a little river, meadows, sky and trees, and is a very pretty, artistically-painted landscape.—*A Still Morning on the Rance, near Dinan* (42), by Mr. R. Hearn, represents a river between rocky banks, in grey daylight, and is rather flat, but is very tenderly painted, sober in treatment, and good in colour. *The Richard: a View on the Rance near St. Malo* (79), by the same, exhibits the same qualities and defect in excess.—By Mr. J. Smart is *The Heat of the Day: Loch Achray* (88)—an effect of calm on the head of the lake, with mountains in the distance and cattle in the mid-distance: all in veiled sunlight: it gives evidence of a fine natural feeling for rich and tender colouring and delicacy in treating the atmosphere. These rare merits and powers are, however, marred very greatly by want of firmness and precision of painting. They are, however, almost sufficient to save the picture from condemnation on account of a certain trickiness which is unpleasantly obvious in many parts: notice the inexplicable perspective of the wooden fence, which is in the lake on our right, the lack of sound modelling in the mountains, and of good drawing in the forms of the cattle. Would it not be worth Mr. J. Smart's while to overcome the remediable shortcomings of his practice by undertaking a course of severer studies than those which have already enabled him to achieve so much success?

Mr. J. B. Grahame's *Lilies of the Valley* (25) represents with a good deal of tact and skill three exuberant damsels, not lilies, seated in a room. It is the work of a promising artist. It would be much better were it a little more refined.—A landscape, by Miss F. Redgrave, styled *A Wotton Glebe* (45)—oaks in the after-leaf—is a little painty, but agreeable and well executed.—*Blackberry Gatherers* (66), by Mr. G. Sant,—children in a pine-wood, in an effect of misty sunlight, and painted in an academical French manner,—is much to be commended.—*On an English River* (82), by Mr. Hulme, would not be noticed but for the predominance of trick in its execution. The trees look like coloured brushes; the sky is paint; the whole based on pretences to skill and an affectation of fidelity to nature.—Mr. H. T. Wells's *Adam Kennard, Esq.* (86)—a portrait of a gentleman, sitting on a stile and holding a gun—is sober and gentlemanlike. The dog will not do.—*Gander's Pool* (120), by Mr. F. Walton,—twilight on a pool, in a meadow, by a wood, with white geese on the margin; the sun setting behind the trees,—is a little painty and flimsy, but an artistic work, tolerably good in colour, and effective, if not elaborate.—*Le Passage du Pont* (178), by M. De Haas, shows capitally painted cattle—a black bull and a white cow. We recommend Messrs. Ansdell and T. S. Cooper, who are both popular cattle-painters, to observe the hide of the former animal.—Mr. Dobson's *Alms* (223) is, like most of his pictures, weak, and it is also void of the sentiment which occasionally redeems them. Its weakness is due to a confusion of ideas, which associates spirituality with feebleness—a confusion that has in many cases worked wonders: e.g., Mr. Herbert's "All that's Bright must Fade." Half the sentimental pictures here are affected by weakness, which generally borders on imbecility.—Consider what a wonderfully ill-drawn and trivial design Mr. Frost, the last elected R.A., has sent in *Sabrina* (233). Does the Royal Academy expect the public to take its word for this as an example



of fine art? Surely, every member knows the work is puerile.—*Connoisseurs* (263), by M. Baldini, showing an artist and his friend looking at a picture—a common subject for French painters—is capital, full of French spirit in design and execution.—*The Schoolmaster's Daughter* (331)—a girl hearing an idle boy recite the lessons while he is detained at school—is one of Mr. J. Sant's better works.—Mr. J. G. Atkinson's *Glen Lledr, North Wales* (355) is a natural and pleasant, but rather slightly-painted little picture.

In *The Last Scene in the Gambler's House* (376), by Mr. G. Smith, an auction in a large chamber, we have a great deal that is equal to anything Mr. Frith has painted: in characterization the R.A. has never surpassed Mr. G. Smith. Its subject being such as it is, the picture is not the less true because it shows a preponderance of coarse and vulgar elements. Mr. Frith, on the other hand, aims at suiting his admirers, and would very wisely suppress most of the nasty or ruffianly elements which appear here, and, however apt to the theme, are not acceptable in places where the painter desires his pictures to hang. There is abundance of spirit, and an over-abundance of incident, in this work. It is thinly, yet dexterously, painted; in fact, its execution is good enough for the artist's ideas of the subject, these ideas being all commonplace.—A group of landscapes comes next. Mr. M'Callum's *The Shady Side: near the Hendre, Monmouthshire* (396), is pretentious; not an inch of it is loyal to Nature, nor without a pretence to be so. It is even falsier and more tricky than Mr. E. Duncan's representation of a storm on a rocky coast (399), the subject of which was, probably, derived from Filey Brigg. As to the latter production, we experience great difficulty in believing in the rocks—they are so like slate in colour, with the forms of bales of wool. Still, there is much "go" in the design, which is of the order so often seen in pencil-drawings that are made by young ladies in boarding-schools, productions occasionally spirited, although apt to "out-Herod Herod" in storms, and by no means wealthy in the results of learning. The sea here, as in its pencilled prototypes, has motion represented in a conventional, non-natural fashion, which is, however, not at all monumental, as in Greek Art: badly painted, and badly drawn—if drawn they have been at all,—these waves may impose on some who have never seen the sea. Nothing could have less expression than the sky.—Mr. M'Whirter's donkey standing with his tail to the wind in a storm, and moralizing (404), has a gleam of humour in its title, which is not reflected in the picture. It has the flimsiest pretences at Art.—An old willow leaning over a slowly-flowing brook, the surface of which is studded by lilies and rich in gleams of reflected light (421), by Mr. L. Smythe, is a large and capital sketch, the work of an artist in its freedom and spirit.—Mr. E. R. White's *A Waterloo Relic* (465), an old pensioner in a red coat and cocked hat, is excellently painted as to colour: it is not elaborate, but good, so far as it goes. The face has considerable character: is it not a little too florid?

In his portrait of *Mrs. E. Langton* (515), a study in harmonies of blue, Mr. J. C. Moore displays an excess of devotion to a very precious element of Art, and has allowed it to override all others. Mr. A. Moore has done the same, but, great as is his error, he is not under the bonds of portraiture. Nevertheless, the portrait is more solid and thorough in execution than the decorative pictures—*Bastledore* (597), *Shuttlecock* (601), and *Sea-Gulls* (620)—are; yet its colouring is inferior in refinement to the last, which embodies harmonies of yellowish white with many defects of drawing. 'Mrs. Langton' is more complete than 'Sea-Gulls,' and therefore finer, as a whole, although not so as an exercise in a single quality. 'Sea-Gulls' represents a Greek damsel in yellowish white robes walking on the shore, and before the wind, which tosses her draperies violently. As an exercise in one order of Art, this production is nearly perfect, and, questionable as its outlines and contours are, they show marked improvement on the picture of last year.—

In *Bowl Players* (523), by Mr. W. B. Richmond, we have an attempt at art of the sort displayed by the brothers A. and J. Moore, yet, being weak where they are refined and strong, affected where they are eccentric,—we use this term in its proper sense,—and coarsely modelled where they are merely rough, this picture shows good intentions unsupported by fine powers, and much that, to uneducated eyes, may look like fine art. Having inferior aims and a narrower scope than the last, the portrait of *Lady F. Cavendish* (530), by the same, jars critical senses less painfully. We are compelled to refer to these unfortunate pictures not only because they are in positions which have been denied to many noble works, and challenge high standards on anything but sufficient grounds, but because they lead to what are, if less corrupting, more absolutely vulgar displays,—e.g., a dreadful production now in the Lecture Room, by Mr. C. Herbert, and styled "*An Idyl*" (1142), which we forbear to describe further.—In similar eccentric categories to those which comprise the paintings of the Messrs. Moore, are two works, respectively by Mr. E. Barclay and Mr. T. Armstrong. That by the former is styled *By the River's Side* (536), and represents a young woman in extreme deshabille, apparently just "as she jumped out of bed," standing by and leaning on the rail of a garden which abuts a stream; her proportions are of the well-known "*lange-lizen*" order, so described by Dutch collectors in humorous reference to the "long ladies" which often appear on old Nankin china, and are dear to artists and connoisseurs. This picture is a very good reflexion from Mr. Whistler's art; it is less acceptable at second-hand than that painter's works were, and inferior to them in refinement; it is in most respects also a plagiarism, and in no degree worthy of the painter of *The Steps of Ani Capri* (598), which we have already noticed.—*A Music Piece* (544), by Mr. T. Armstrong, exhibits two ladies listening to a young priest, who plays on a piano-forte: their faces are admirably drawn and expressive; the composition is elegant; and although it is hard to account for the torso of the younger lady, few would complain of such a difficulty in studying a picture which displays so much that is fine in grace, colour, and tone. It is a little painty. Having equally fine sentiment, this smaller work is far better executed than 'Haytime,' with which Mr. Armstrong, in more ways than one, astonished us the year before last. *Winter* (577), by the same,—a lady and a girl standing in snow, and watching birds feed,—is of the decorative order, and very finely treated.—*Sisters of Charity* (535), by Mr. C. B. Barber, shows girls standing at a house-door and feeding deer, which have been driven there by snowy weather. The deer are capitably drawn and painted.—*The Three Magpies* (546), by Mr. A. Hughes, illustrates an old rhyme by the appearance of so many of such birds flitting near a newly-wedded pair who, on one horse, ride out of a Flemish town. This work has many charms, of which the faces of the pair are the chief: it is a pretty and graceful picture, our enjoyment of which is greatly marred by the very small boy who enthusiastically kisses his hand. Disproportions of a similar kind to those of this figure appear in *Evening* (1025),—labourers returning home,—a picture which, in drawing also, is hardly worthy of Mr. Hughes: on the other hand, we have exquisite feeling for nature in the expressions of several faces, and in the sentiment and colour of the landscape: notice the capital painting of the calf, which licks a welcome to the wayfarers, and the head of the dead apple-tree on our right.

#### Fine-Art Cossip.

THE Peel collection of pictures being now arranged in one room at the National Gallery, Trafalgar Square, the public has had an opportunity of examining the newly-acquired treasures. They are valuable, not only from the merits of the majority, and the unchallenged authenticity and the condition of each example, but on ac-

count of the complete manner in which, thanks to this purchase, the National Gallery now represents the art of painting in all ages. It would be hard to rate too highly the importance of this purchase. The collection looks magnificent, and adds greatly to the popular attractions as well as to the artistic interest of the National Gallery. The most admirable pictures are the 'Spanish Hat: Portrait,' erroneously styled the 'Chapeau de Paille,' which might as well have borne the name the painter gave it, 'A Demoiselle, with her arms crossed,' 'The Avenue,' by Hobbema, 'An Interior,' and 'A Domestic Scene' by De Hooghe, the latter of which is nearly perfect, 'The Music Lesson' by Metsu, Rembrandt's 'Portrait,' Ruysdael's 'Waterfall,' Wouvermann's 'La Belle Laitière,' and half-a-dozen more first-rate works.

A RETURN to an Order of the House of Commons for a copy of a Treasury Minute on the completion of the Wellington monument has been published (229). This document states the proposed cost of and conditions for the execution of this monument, likewise the conclusion of Mr. Stevens's contract; also the steps taken by Mr. Ayrton to procure a substitute for Mr. Stevens. Regret is expressed that Mr. Ayrton should not have complied with the request conveyed to him in their (the Lords of the Treasury) letter of the 25th July last. Their Lordships further inform him that they adhere "to the opinion they then expressed, that the most prudent course would be to consult and to be guided by the opinion of some one person competent to advise in such a matter, and in whose judgment the public would have confidence," and they add that they greatly doubted "the expediency of again having recourse to the very system (which Mr. Ayrton had signally failed in attempting) which had resulted in so conspicuous a failure," and that "nothing is so likely to discredit the principle of competition as forcing it into all kinds of subjects without reference to their fitness"; and, finally, they state their belief that "Government would discharge its duty more satisfactorily by entrusting the execution of the work to some well-known artist, than in inviting a competition, reserving to the Government the task, for which they are ill qualified, of deciding between competitors on matters of taste and technical knowledge." To this excellent counsel, which, we trust, will be acted on in like cases, the First Commissioner replies—showing that he does not appreciate their Lordships' meaning—that it would, no doubt, be practicable to request only one sculptor to submit a sketch for approval, and, if that were not approved, to invite another, and so on; but that, knowing there were "very conflicting opinions on the subject, it appears to me necessary to compare them (the conflicting opinions) by the proposed standard of drawings," &c., "with an estimate of cost, without which I am unable to judge whom it would be desirable to employ." Mr. Ayrton adds, that the failure in question does not appear to him to result from a competition having been adopted in awarding the commission, "but from the First Commissioner (one of his forerunners in office) not having been guided by the results of the competition in the selection of a competent sculptor." Few artists who know the history of the case will accept this opinion. There never was any doubt about the wisdom of appointing Mr. Stevens, notwithstanding that in the competition he was not first. If anything has been proved in the matter, it is the great artistic ability of Mr. Stevens. Finding that Mr. Ayrton declined to act on the prompting of the Treasury, Mr. Gladstone, in effect, superseded him on this point, and consulted Mr. J. Fergusson. Thus, and by means of independent inquiry, it was decided that no artist of celebrity would undertake to finish a work designed, and so far executed, by another hand; that if such a one appeared, he could not be expected to complete the monument with the same harmony and perfection of execution as its original designer; that, as the case stood, it was proposed that Mr. Stevens should finish his own work under sufficient and independent guarantee. This guarantee was procured, by means of Mr. Fergusson, from

Mr. L. W. Collmann, a friend of the sculptor, who undertook that the task should be completed in two-and-a-half years, for a total sum not exceeding 9,000*l.*, of which 1,000*l.* will be paid on the execution of the agreement, and the remainder by instalments. The total cost of the monument will therefore be 28,000*l.* "It is evident," continues the Minute, "that in undertaking to execute his portion of the work for 14,000*l.*, Mr. Stevens considerably under-estimated the expense which he must incur; and it is to this error, and the embarrassment thereby caused to him, that the delay which has taken place must, in a great measure, be attributed."

Mr. F. MADOX BROWN has lately completed, and now exhibits at his house, two important pictures. One of these, when produced on a smaller scale, we have already described. It represents 'The Entombment of Christ,' at the moment of bearing the corpse into the door of the tomb, not lowering it, as is frequently shown. This is one of the finest designs the artist has produced; it has a noble and subtle composition, which is enriched by superb, richly-varied, and grave colour. 'Romeo and Juliet' at the window of her chamber, — she standing on the balcony, he on the ladder, embracing, — is the subject of a second, but not inferior work. The intensity of amorous passion expressed in the attitudes and expressions of the unhappy lovers is beyond our powers to describe: the face of Juliet is a masterpiece, vigorously conceived, and rendered with extraordinary felicity. The treatment of her form, the painting of the flesh of both the personages, and the display of skill in managing the chiaroscuro and colour of this painting, are worthy of the highest applause. We wish the artist would place these fine works where they could be seen by all. He is engaged on another design, the subject of which is, 'Apelles making Studies for his Picture of "Venus Anadyomene." This the antique painter did in the open air and on the sea-shore. Phryne sat to him, naked and with her hair cast loose about her form; she will be so represented by the artist.

A LIST of the buildings ravaged in the course of the late disastrous events in Paris, as present opportunities permit us to make it, will be the fittest record we can give of the catastrophe. It is fortunate that, as we are informed, the greater portion of the most precious contents of the Louvre, including the works of Raphael, Da Vinci, Titian, Mantegna, P. Veronese, Correggio, Murillo, Rubens, Claude, Vandyck, and the Dutch masters, were removed to Brest, out of the way of enemies' shot, shell, and fire. The pictures by later French artists were retained in Paris. If the pictures in the Luxembourg, of the fate of which we are still uncertain, followed those of the Old Masters, they are safe. Of buildings destroyed and injured there are accounts of the under-named. The great columns in front of the Madeleine are much damaged; likewise the statues in the Place de la Concorde, some of which are described as lying on the ground headless and armless. The greater part of the Tuileries is gone, and the rest of that superb range of palaces is woefully injured. The Hôtel de Ville is burnt to a mere shell; also a portion of the Palais Royal. Of the Louvre building, thanks to General Douai, not much has been injured. The Palais de Justice appears not to have suffered, as was at first reported; nor has the Sainte Chapelle. The Ministry of Finance is gone, with the Palais d'Orsay. The Church of St. Sulpice is destroyed. The Sorbonne Library, of 80,000 volumes, and that of the Louvre, are burnt. The Hospital of the Val de Grâce is destroyed; also the Theatres Lyrique and of the Châtelet; a tower of the Courmayeur is lost to us, with the turrets of the Church of St. Eustache, and the Grenier d'Abondance. Great damage has been done to the works in the manufactory of the Gobelins. Not a house is intact in the Rue de Rivoli; the greater portion of the Quartier St. Germain and the whole of the Rue de Bac are in ashes; the Rue Royale is a heap of debris. We may add that M. Courbet, an indifferently good painter, to whom is attributed the

overthrowing of the column in the Place Vendôme, has been slain.

THE Report of "The Commissioners appointed to Advise and Report as to the Buildings to be Erected, and the Plans upon which such Buildings shall be Erected for the new Courts of Justice, &c.," (sic) — such is the grandeur and comprehensiveness of the official style — has just been published (C. 290). Our experience of Blue Books has been extensive, and in some cases painful, not to say depressing; we are, therefore, in a position to say that to our knowledge none so absolutely useless as this has ever issued from the Parliamentary Press. Unless courts of justice are to be built all over the kingdom, so that the knowledge obtained in this case is likely to become available, not the slightest good can come now from the publication of this large compilation, especially as very little appears that serves to expose the astonishing and intolerable waste of time and money which was caused by the ill-judged advocacy of sites for this building on the Thames Embankment and in Howard Street. Had ample illustrations been given of the cost and folly of these schemes the book before us might have been a valuable warning to public men. So far as we learn by an elaborate index, it does not appear that the slightest record exists here of the proposal of the learned "M.R.," who thought to save money by adopting Inigo Jones's design for the palace of Whitehall. This "economical" idea ought never to be forgotten. Its enunciator deserves to be made First Commissioner of Public Works.

A NEW museum was founded a short time ago in Florence for the reception of Etruscan Antiquities, which until quite lately were not collected in any proper building specially devoted to the purpose, but were stowed away in nooks and passages of the Uffizi, where they were concealed from the public, rather than exposed to the public view. Many of the most precious Etruscan antiquities were being constantly carried out of the country until the Marchese Carlo Strozzi and Signor Gamurrini, with the assistance of the Marchese Gian Carlo Conestabile, determined to provide a proper receptacle for them. The new museum which has been added to the Egyptian museum was inaugurated in March, in the presence of the Minister of Public Instruction, Cesare Correnti, and speeches were delivered by Prof. Gennarelli and Signor Gamurrini, who was elected Keeper of the Etruscan Antiquities.

HERR ALBERT GLEIMANN, a well-known portrait painter, of Dresden, died on the 25th of last month; he was born at Wolfenbüttel, in 1821. Another German painter, Herr Joseph Petzl, died at Munich the other day, at the age of sixty-seven. He was a painter of *genre*.

MESSRS. CHRISTIE, MANSON & WOODS sold, on Saturday last, the under-mentioned pictures and water-colour drawings. Drawings: D. Cox, Calais Gate, 1829, 46*l.*; Quai des Orfèvres, Old Paris, 1831, 47*l.*; Distant View of Abergavenny, 29*l.*; Warwick Castle, from the Avon, 84*l.*; A Classical Landscape, with Temples and Figures, 29*l.*; Caernarvon Castle, 40*l.*; An Upright Landscape, with a Bridge and Figures, 29*l.*; A Mountain Scene, 30*l.*; — De Wint, A View in South Wales, 115*l.*; — C. Fielding, A View in Cumberland, 135*l.*; Cader Idris, 180*l.*; Llanberis Pass, 38*l.*; A Storm and Shipwreck off the Needles, 246*l.*; — Mr. G. A. Frupp, Haymaking; Sonning, on the Thames, 1868, 31*l.*; Pandey Mill, 1860, 36*l.*; — Mr. J. Gilbert, The Water-bearer, 64*l.*; — Mr. C. Haag, A Roman Brigand, 37*l.*; — Mr. F. Heilbuth, The Confessional, 51*l.*; — Mr. J. R. Herbert, La Tarantella, 42*l.*; — J. Holland, View of Venice, 147*l.*; A Canal Scene, Venice, with three Figures in a Gondola, 73*l.*; A Canal Scene, Venice, with Gondolas and Figures, 80*l.*; — Mr. A. W. Hunt, November 11, 1 P.M., 162*l.*; Durham, 46*l.*; — Mr. W. L. Leitch, A Highland Scene, 126*l.*; — S. Prout, Cloisters at Amboise, 31*l.*; Exterior of Louvain Cathedral, 71*l.*; — Mr. S. Reed, On the Thames, 26*l.*; — C. Stanfield, Wreck off Falmouth, 52*l.*; The Companion, 36*l.* Pictures:

W. Collins, Edinburgh Castle and Town, 29*l.*; — J. Constable, Dedham Vale, 42*l.*; — Mr. W. P. Frith, Olivia, 'Twelfth Night,' 89*l.*; — Mr. F. Goodall, A Woman of Cairo, 105*l.*; — Mr. Linnell, On the Thames, near Chiswick, moonlight, 105*l.*; — E. Verboeckhoven, View near Leyden, 37*l.*; The Companion, 36*l.* Drawings: G. Bennett, A Classical Landscape, sunset, 38*l.*; — Mr. R. Beavis, Scouts, 91*l.*; — G. Cattemole, Reading the Psalms, 46*l.*; — Mr. T. S. Cooper, Cattle in a Landscape, 52*l.*; — D. Cox, Bettws-y-Coed, 58*l.*; Conway Castle, 43*l.*; — Mr. J. Gilbert, The Old Man's Blessing, 54*l.*; — Mr. L. Haghe, The Letter-Writer, 42*l.*; — W. Hunt, A Boy holding a Candle, 89*l.*; — Mr. Kilburne, The First Lesson, 55*l.*; The Happy Mother, 49*l.*; — Mr. J. H. Mole, Prawn Fishing, 44*l.*; — Mr. F. Tayer, The Baggage-Waggon, 55*l.*; — Mr. Topham, Stepping-Stones near Bettws-y-Coed, 31*l.*; — Mr. H. B. Willis, Oxen coming from the Harvest-Field, 51*l.* Pictures: Mr. R. Beavis, The Water-Carriers, 107*l.*; — Mr. E. Nicol, The Fly-maker, 153*l.*; — C. Stanfield, Shakspeare's Cliff, 113*l.* Drawings: Mr. E. Duncan, A View off the South Coast, 43*l.*; — Mr. J. Gilbert, The Trumpeter, 58*l.*; — Mr. T. S. Cooper, Summer, 46*l.*; Winter, 46*l.*; — D. Roberts, Abbeville Cathedral, 39*l.*; — Mr. Topham, Spanish Children with a Mule, 48*l.*; — Mr. B. Foster, A View near a Farm, 107*l.*; Feeding the Chicks, 29*l.*; — Mr. C. Haag, Campagna, 52*l.*; — Mr. G. Frupp, Kilchurne Cattle, 69*l.*; Punt Fishing on the Thames, 68*l.* Pictures: T. Creswick, A Woody Landscape, 162*l.*; — Mr. W. Linnell, A Road Scene, 107*l.*

## MUSIC

MUSICAL UNION. — LEOPOLD AUER and SAINT-SAËNS, from Paris, with Bernhardt, Waelchelin, and Lasserre. — TUESDAY, June 6, Quarter-past Three. Quartet, E. minor, Beethoven; Quartet, F. minor, Mozart; Quintet, F. major, Haydn; Solos, Violin and Piano, Spohr, Saint-Saëns, Chopin, &c. — Tickets, Half-Guinea each, at Lamborn Cook's, and Olivier's, Bond Street, and of Austin, St. James's Hall. Visitors can pay at the Hall, Regent street.

PHILHARMONIC SOCIETY. — Conductor, Mr. W. G. CUSINS. SIXTH CONCERT. MONDAY, June 5, St. James's Hall, Eight o'clock. — Stalls, 10*s.* 6*d.*; Tickets, 7*s.* 6*d.*, 5*s.* 6*d.*. Pastoral Symphony, Beethoven. Sivori will play Paganini's Concerto for Violin; Mozart's Minor Symphony; Overture by Furt and Weber, &c. Vocalists: Madlle. Tittens and Madame Trebelli-Bettini. — L. Cook & Co., 63, New Bond Street; Chappell, 50, New Bond Street; Cramer, Wood & Co., 50, Regent Street; Austin's Ticket Office; Keith, Provis & Co., 48, Cheap-side; and A. Hays, Royal Exchange.

MR. GANZ'S ANNUAL GRAND MORNING CONCERT, at St. James's Hall, MONDAY NEXT, June 5, at 9.30. — Artists: Madlle. Seali and Madame Michol-Carrinho, Madame Monbelli, Madlle. Seali, and Madame Viardot Garcia, Madlle. Liebhart, Madlle. Grossi, Anna Elzer, and Madlle. Carolina, Miss Edith Wynne and Madame Pater; Signor Gardoni and Signor Cotogoli, M. Jules Lefort, Herr Stockhausen, Herr Müller, and Mr. Stanley; Mr. Ganz, Mr. F. S. Southgate, Madame Norman-Seruda, Mr. Van Waelchelin, M. Poque. Conductors: Messrs. Mattel, Vera, Romano, Lehmetzer, and Wilhelm Ganz — Soloists, One Guinea and Half-Guinea; Balceny Stalls, Shppard, 5*s.*; Balceny, 3*s.*; Area, 2*s.*; Admission, 1*s.*. Tickets at the Musicians' at Austin's, 3*s.*, Piccadilly; and of Mr. Ganz, 15, Queen Anne Street, W.

MR. WALTER MACFARREN'S THIRD MATINÉE, Hanover Square Rooms, June 3 — Quartet (G minor), Mozart; Trio (D minor), Mendelssohn; Violin Sonata (F major), Walter Macfarren, &c. Miss Edith Wynne and Miss Alice Ryal, M. M. Salntin, Burnett, Stephen Kemp, Signor Pezz, Miss Linda Seales, and Mr. Walter Macfarren. — Tickets, 10*s.* 6*d.* and 5*s.* 6*d.*, at the Rooms, and 3, Osnaburgh Terrace.

HERR ERNST PAUER'S ANNUAL MORNING CONCERT, at the Hanover Square Rooms, on FRIDAY, June 9, at Three o'clock. — Vocalists: Miss Sophie Ferrar, Madlle. Drasdi, Mr. Edward Lloyd; Pianoforte, Mr. Walter Macfarren and Mr. J. Hallist; Instrumentalists: Violin, Herr Ludwig Straus; Violoncello, Herr Daubert; Pianoforte, Madlle. Emma Brandes, Herr Ernst Pauer, Bohrer and Mr. Frederick Chatterton; Harp, Madame Chatterton. Conductors, Signor Handegger. — Reserved Seats, 10*s.* 6*d.*; Single Tickets, 5*s.*, at Robert W. Olivier's Ticket Agency, 39, Old Bond Street; and of Herr Pauer, 390, Osnaburgh Square, W.

MISS ALICE RYALL'S FIRST MORNING CONCERT, SATURDAY, June 10, Queen's Concert Rooms, Hanover Square, at Three o'clock. — Miss Rebecca Jewell, Miss Alice Ryal, Madlle. Drasdi, Mr. Edward Lloyd; Pianoforte, Mr. Walter Macfarren and Mr. J. Hallist; Signor Pezz, Miss Linda Seales, and Mr. Walter Macfarren. Conductors, Mr. Walter Macfarren and Mr. Stephen Kemp. — Stalls, 7*s.* 6*d.* each. L. Cook & Co., 63, New Bond Street; Cramer, Wood & Co., 50, Regent Street; Chappell, 50, New Bond Street, &c.

## MR. W. C. ALWYN'S NEW MASS.

If the enthusiasm of the auditory assembled in St. James's Hall on Wednesday evening for the new Mass in E composed by Mr. W. C. Alwyn, an organist at Kensington, be accepted as a criterion of its merits, the work must be a masterpiece. It will be lamentable, however, if the young composer be deceived by the plaudits of his admirers, for he undoubtedly has merit of a high order. It can scarcely be conceived that the Mass passed under the correction of Mr. Alwyn's teacher, Sir W. Sterndale Bennett, as he would have pointed out defects and deficiencies which, if removed, might have secured for the composi-



tion a more favourable consideration than it can justly claim in its present crude condition. Mr. W. C. Alwyn's tendencies, as exemplified in his themes and treatment, seem to lean towards the German school: if the Mass was designated as Schubertian and Schumannite, it would not be badly named; but he has not been so happy in his setting for the voices as his two Teutonic models were in their songs. Mr. Alwyn, in fact, taxes the vocal powers of his singers too much—one reason, perhaps, why the choralists were so completely at fault at divers passages. He has followed the beaten track in the successive numbers. The Kyrie is assigned to the Chorus; the Gloria also, intermixed with a soprano solo; the Credo has a chorus for male voices interwoven on the words "Et incarnatus est." The Sanctus (a double Chorus in eight parts) and the Benedictus (a quartet) are only separated by a double bar. The 'Agnus Dei' is for soprano solo and chorus. The orchestration is much too demonstrative, and Mr. Alwyn must subdue his passion for trumpets and trombones. With his peculiar settings of certain words there is less reason to find fault. It is a healthy sign rather than otherwise when a composer chooses to be joyful when the text suggests gloominess. There is no harm in taking the bright side of the question. Herr Manns was the conductor. The principal singers were Madame Sherrington, who had to launch a high b flat, Miss Jewell, Mr. F. Walker, and Mr. Lewis Thomas. Mr. Alwyn, in the second part of the programme, performed his own Capriccio in E minor, a graceful work well executed. The 'St. Paul' of Mendelssohn (before the Mass), the 'Nozze di Figaro' of Mozart, and the 'Jubilee' of Weber, were the three overtures; and the Misses Sophie and Francesca Ferrari contributed some agreeable singing.

## CONCERTS.

The tendency of our old-established musical associations in this metropolis is towards a restricted repertory. "Protective" programmes are the order of the day. Novelities are presented but at rare intervals. Native talent is neglected, and the importation of works by living foreign composers is rare indeed. The amateurs, who have a cosmopolitan feeling for music, and who are desirous of hearing continental works of the present period, are not often afforded the opportunity of testing the pretensions of young and ambitious writers. There are but few concerts during the season,—and those given by private speculators,—at which productions of a high class by an English composer can be heard; and it is principally through private enterprise that a notion can be gathered of what is going on abroad. Such a programme therefore as that of Mr. Walter Bache, a pianist and musician of no ordinary ability, on the 26th ult., in the Hanover Square Rooms, is entitled to more than ordinary consideration: first, for the boldness of the venture—for glory only, and not profit, is to be had therefrom; and, secondly, for the nature of the works executed. Mr. Walter Bache, as a pupil of Dr. Liszt, is a disciple of what is called the "Music of the Future." Now, whatever may be the ultimate decision of the country as to the class of composition advocated by Herr Wagner and his followers, it is not to be dismissed with senseless scoffing or vulgar sneers. There can be no finality in Art; the specimens of the school must stand or fall by their truthfulness or their falsity; and the Wagnerian inroads have been such that they cannot be ignored. The "Music of the Future" has travelled beyond the boundaries of the founder's country; it is spreading, and its influence is already felt here. Mr. Walter Bache, naturally enough, chose Dr. Liszt as the exponent of modern German art; the pieces being the first concerto in A flat, for pianoforte and orchestra, and the symphonic poem called 'Les Préludes,' a work in which Dr. Liszt essayed to set the poetic meditations of his intimate friend Lamartine. These two productions constituted the substantial portions of the scheme, as the only other instrumental items were Gluck's Overture, 'Iphigénie en Aulide' (with Herr Wagner's

ending), the Prelude and Fugue in A minor, by J. S. Bach (transcribed from organ works by Dr. Liszt, and admirably played by Mr. W. Bache). The vocal gleanings were, Schubert's songs, 'Der Neugierige' and 'Ungeduld,' sung by Herr Nordblom; the airs, 'Das Veilchen,' by Dr. Liszt, and 'Wohin,' by Schubert, given by Miss Clara Doria; and the duets by Schumann, 'Liebhabers Ständchen' and 'Unter'm Fenster,' by Miss C. Doria and Herr Nordblom. The concerto is plain-sailing enough: although it has the varied changes of *tempi* of orthodox forms, there are no breaks, the concerto progresses continuously until it attains an animated *finale* of a martial type. The work bristles with intricacies; but, as played by Mr. Bache—and that from memory,—there was no difficulty in following its working. The Symphony would have been more easily comprehended and appreciated had not Mr. Bache committed the mistake of translating Prof. Weitzmann's analysis of the "Preludes." Dr. Liszt requires no champion and no mystical defender. His sincerity no one can doubt who is acquainted with his lofty aspirations and his chivalrous character. Fate has made him an Abbé at Rome: had he lived in past ages, he would have been a Knight Templar. Prof. Weitzmann, in striving to explain the symphonic forms of Dr. Liszt, adds confusion to confusion. It is not because the "Preludes" are prolific of endless varieties that the ear is heavily taxed to unravel them, but because there is not a clearly-defined subject to grapple with. Dr. Liszt, striving in orchestral effects to realize the phases of life which Lamartine designed as only a series of Preludes, "à ce chant inconnu dont la mort entonne la première et solennelle note"—whatever that may mean,—is naturally as enigmatical as the poet; and Prof. Weitzmann, who endeavours to act as interpreter, wanders into the use of language as unintelligible as the unknown tongues of the Irvingites. Some analysts conceive that if they write an essay on the grammar of music the fancy and imagination of audiences must be infected with the technical details; whereas the spirit and tone of the composition itself are lost in the definition. When and where the melodious imagery of Dr. Liszt penetrates through his contrapuntal devices, the relief is sensibly felt.

The performance of Beethoven's 'Fidelio' in English was one of the pledges of the Crystal Palace Directors for the centenary celebration; but as they were not able to carry out the intention, the opera was recited in Italian, leaving out the recitatives, last Saturday, by the Drury Lane artists, namely, Mesdames Tietjens and Sinico, Signori Vizzani, Rinaldini, Foli, Caravoglia, and Agnesi. The experiment was anything but exciting. The singers, not being in costume, were listless and lifeless; and the hearers emulated their indifference. The orchestral players, on the other hand, regarding the work as their own special enjoyment, were unusually boisterous. Herr Manns naturally gave the German reading to the score, which, although metronomically correct, is poetically colourless.

The Sacred Harmonic Society performed in the Royal Albert Hall on Wednesday evening Mendelssohn's 'Hymn of Praise' and Rossini's 'Stabat Mater.' The principal singers were Mesdames Sinico and Patey, Mr. Vernon Rigby and Signor Agnesi. Sir Michael Costa was the conductor.

There is but little to add to the paragraph in last week's *Athenæum* relative to the colossal concert of Sir Julius Benedict in the Covent Garden Floral Hall, on Wednesday morning, which was filled with royalty, rank, and fashion. The programme was pretty closely adhered to, but it need scarcely be added that at the end of two hours a great many people had left. Amongst the sensations of the day was Madame Adelina Patti's devotional singing of the air, "I mourn as a dove," from the oratorio of 'St. Peter,' accompanied by the composer; on the re-demand the lady gave the ballad 'The Rose of Erin.' Madame Mielan-Carvalho by her admirable vocalization in Hérold's air from the 'Pré aux Clercs,' "Jours de mon enfance," which had the advantage of the violin *obbligato* of Madame

Norman-Neruda, made a great impression; as did Madame Viardot, in the *scena* of Gluck from 'Orfeo,' "J'ai perdu mon Euridice." The *début* of Mlle. Grossi, one of the *prime donne* of the Berlin Opera-house, in the *bravura* air of the "Queen of Night" ('Flauto Magico'), was eminently successful, and she had to repeat the air. M. Faure sang finely the air "Tantum ergo," accompanied by the composer, Sir Julius Benedict, Mr. John Thomas, harp, and M. Lebean, harmonium. The new compositions were of no marked interest. Perhaps the most singular portion of the day's scheme was the marked contrast presented in the style of singing of two tenors; the one belonging to past days, the other to the present period; the former almost voiceless, the latter with a tremendous organ. Signor Mario was the one, Signor Mongini the other. The triumph of method over mere physical power was unequivocal, realizing the adage "Once an artist, always an artist."

The *début* of Miss Josephine Lawrence as a pianiste, at her *Matinée Musicale*, last Tuesday, must have proved gratifying to her teachers and friends: she boldly attacked works by Handel, Scarlatti, and Mendelssohn for her solos, and was associated with Herr Straus in Beethoven's Kreutzer's Sonata, and with Madame Arabella Goddard in the duet for two pianos by Mendelssohn and Moscheles, on the themes from Weber's 'Preciosa.' With Herr Straus and Signor Pezze, Miss Lawrence was finally heard in Haydn's trio in G major. The vocalists were Fräulein Drasdil, Miss Galloway, Miss Alice Fairman, Messrs. Montem Smith and Robert Hilton; with Signor Randegger as accompanist.

The Summer Ballad Concerts of Mr. John Boosey were commenced last Monday, under the direction of Mr. John Boosey, who had secured the services of Mesdames Sherrington, Edith Wynne, Enriquez, Patey, Messrs. Sims Reeves and Santley, with the Chevalier de Kontski as pianist. Mr. J. L. Hatton was the accompanist, and Mr. Fielding directed the part-music. A new ballad, "Woodland Song," by Herr Taubert, of Berlin, sung by Madame Sherrington, was re-demanded. There was a new ballad, by Molloy, "My dove with blue eyes," assigned to Miss E. Wynne.

The Welsh Choral Union, conducted by Mr. John Thomas, the harpist, had their fourth concert in the Store Street Hall last Monday. The chief singers were the Misses Edith Wynne, R. Jewell and Kate Roberts, Mr. A. Byron and Mr. Lewis Thomas, with Miss Waugh and Mrs. H. Davies, as pianists.

Mrs. John Macfarren performed at her morning concert on the 25th pianoforte works by Beethoven, Weber, Chopin, Walter Macfarren, and Sir W. Sterndale Bennett. Her associates in a well-selected scheme were Mesdames Liebhart, Banks, Edith Wynne, Sinclair, Royd, Harmon, Severn, and Elton, Signor Gardoni, Herr Reichardt, M. Jules Lefort, and Mr. Maybrick, Messrs. Carrodus, Lazarus, Radcliff, Vieuxtemps, Ganz, W. Macfarren, and Randegger.

Mr. and Mrs. Osborne Williams, the former a pianist and the latter a contralto, had a morning concert last Monday at the Beethoven Rooms, with the co-operation of Mesdames Liebhart, E. Wynne, K. Poyntz, Haydon, Messrs. G. Perren, F. Elmore, F. Penna, Signor Delle Sedie, M. Lazarus, and M. W. Ganz.

## Musical Gossip.

The *début* of M. Belval as Marcel in Meyerbeer's 'Huguenots,' announced for last Monday, was postponed, owing to the inability of Mlle. Tietjens to appear as Valentina, suffering as she was from cold. 'Lucia' was substituted, with Mlle. Murska, Signori Nicolini and Moriani. Mlle. Marimon, who has re-appeared in the 'Sonnambula,' is announced for Maria in 'La Figlia del Reggimento' for Friday, the 9th inst., an extra night. M. Gounod's 'Faust' was advertised for Thursday, with a new cast almost, including the first appearances of Mlle. Pauline Canissa, as Marguerite; M. Capoul, Faust; Signori Mori-

ami, Valentin; and Signor Rives, Mephistopheles. Meyerbeer's 'Robert le Diable' will be revived at Drury Lane Theatre this evening (Saturday), with Mesdames Tietjens and Murska, Signori Nicolini, Rinaldini, and M. Belval. There have been five performances at the Royal Italian Opera this week, but with no novelties, except Meyerbeer's 'Africaine,' which is to be presented for the first time this season this evening (June 3rd), with Madame Pauline Lucca as Selika, Madame Monbelli as Inez, Signor Naudin, Vasco di Gama, and Signor Graziani, Nelusko. This cast would have been sensibly amended by the substitution of M. Faure for Signor Graziani, and Madame Carvalho for Madame Monbelli. Meyerbeer's 'Étoile du Nord,' with Mesdames Patti and Monbelli, Signori Naudin and Ciampi, and M. Faure. M. Jourdan, the tenor of the Opéra Comique in Paris, will appear as Giorgio, a part which he 'created' at the production of the work. Verdi's 'Ballo in Maschera' will be revived on the 10th inst., with Mesdames Csillag, Scalchi and Carvalho, Signori Mario and Graziani.

WALLACE's opera, 'Maritana,' has been given at the Alhambra Theatre; but the orchestra excepted, the execution was not good.

It is a noticeable fact that at several churches in London there is a praiseworthy endeavour, and one that promises to be successful, to introduce the highest order of ecclesiastical music.

THERE will be two musical festivals this autumn to interest amateurs,—one at Gloucester, during the first week in September, being the gathering of the Three Choirs, and the other at Bonn, in August, the latter being the postponed centenary celebration of last year.

M. HERVÉ, the composer of 'Chilpéric,' has appeared at the Globe Theatre, associated with M. Gardel, of the Théâtre des Variétés in Paris, in the duologue opera-buffa, 'Le Compositeur Toque,'—the music composed by the former.

MR. W. S. GILBERT's burlesque of Meyerbeer's 'Roberto il Diavolo,' which was so long played at the Gaiety, has been performed this week at the Crystal Palace, with nearly the original cast, under Mr. Hollingshead's direction.

FOR those who are curious in such matters, it must be explained that the "Two-headed Nightingale" singing at the Crystal Palace is not an individuality, but twins of the Mulatto type, who are joined together like the Siamese Twins, although not in the same form. The two girls have weak but sympathetic voices, and they seem to be very chatty and lively.

THE Correspondent of the *Daily Telegraph* supplies an interesting account of the Whitsuntide Musical Festival at Cologne, under the direction of Herr Ferdinand Hiller. It was the 48th "Niederrheinische Musikfest," which is held in turn at Aix-la-Chapelle, Düsseldorf, and Cologne. The chief singers were Frau Bellingrath-Wagner, Fräulein Schwarzkopf (sopranos); Frau Joachim (contralto); Herr Gunz (tenor), and Herr Stockhausen (basso). Herr Franz Weber presided at the organ. The executants amounted to 762, collected from Berlin, Dresden, Hanover, Amsterdam, Brussels, and other towns. Concertmeister Japha, of Cologne, was *chef d'attaque*. The performances took place in the fine hall, the "Gürzenich." Two new works (occasional) were executed; the one a Festival Overture, by Herr Reinecke, of Leipzig, in which he interwove the Handelian air, "See, the conquering hero comes," and Bach's psalm, "Ein feste Burg," the other a hymn for soprano solo, chorus, and orchestra, "Israel's Siegesgesang," the words from the Bible, by Dr. Hiller. The latter work has seven movements, three choral, the other a combination of solo and chorus. A chorus of female voices made a great impression. Both composers were saluted at the close of their respective compositions in the usual German fashion, with the flourish of trumpets and drums. Handel's oratorio, "Joshua," was given, as also Bach's cantata, "Ein feste Burg," the Gluck overture, "Iphigenia in Aulis," and Beethoven's

Ninth Symphony. There were also gleanings from the productions of Spohr, Weber, and Gade; but of Mendelssohn's works, singularly enough, there was only one of his "Lieder" at the far end of the last concert.

THE *Italie* announces the speedy re-opening of the Philharmonic Theatre of Naples. The Meynadier company will give regular dramatic representations there, but on Tuesdays and Sundays *opéra-bouffe* is to be performed by a special company; and it is also proposed to give Sunday morning concerts in the theatre, for the purpose of making known the new compositions of young composers.

SIGNOR VERDI's new opera, 'Aida,' is, it is said, to be brought out at La Scala as soon as the disputes between the municipality and the proprietors of boxes in the theatre have been settled. Several artists are named as having been engaged for the season of the Carnival of 1872: amongst them, Madame Stolz, the tenors Signori Capponi and Fancelli, and the baritones Signori Pandolfini and D'Antoni.

THE following operas have been lately performed at the Grand Théâtre, Bordeaux.—'Lucia,' 'La Favorita,' and 'La Figlia del Reggimento.' M. Gillaud, the tenor, was very successful in the 'Favorita'; while Mdlle. Sorandi gained great applause in the other operas, and Madame Vitalis, the principal contralto, whose voice possesses fine high notes, sang with great effect as Leonora in the 'Favorita.'

## DRAMA

### PRINCESS'S THEATRE.

A NEW drama, by Sir C. M. Young, Bart., was produced on Saturday afternoon at this theatre. It is in four acts and a prologue, and is entitled 'Shadows.' Like most amateur compositions of its class, it is long, diffuse in dialogue, and wanting in concentration. Some knowledge of dramatic effect is shown, however, in the situations, and the entire story has more interest than could be well expected from the manner in which it is conveyed. M. Barrière's well-known drama, 'Les Filles de Marbre,' has suggested the framework of the plot, and something more. A certain resemblance between the two plays is observable in the working out of the leading idea; and the character of Rochfort introduced into the modern play, besides being a colourless imitation of Desgenais in the previous work, has the same kind of duties to discharge which are allotted that familiar type of the Parisian journalist. It is needless to dwell at length upon the story Sir Charles Young has told. A Puritan, married, in the time of Charles the Second, to a Spanish woman, finds ruin and death brought upon himself by her passion and artifice. In a dying speech he prophesies for any of his descendants who shall marry a Spaniard a fate like his own. The scene then changes from the seventeenth to the nineteenth century, and history, with slight variation, repeats itself. Martin Iredell, a descendant of the Puritan, marries a Spanish woman, who almost dishonours and murders him. At the last moment, however, the husband supposed to be dead appears, and saves his wife from dangers she is powerless without him to resist. The penitent woman is slain by a sword-thrust aimed at her husband, and Iredell dies of heart-break, or some kindred complaint. It is needless to dwell upon such obvious extravagances as representing a lady slain in an English drawing-room while preventing a duel. The serious fault to be found with the play is that it is meaningless as an exposition of views, motives, or actions in the society it professes to depict, and that whatever merit it possesses is attributable to M. Barrière. Much experience and great advance in literary style are necessary to enable the author to produce a drama worthy of being acted. Mrs. Vezin gave a powerful representation of the Spanish woman, a wholly unnatural character, and Mr. Coghlan was good as her husband. The play was received with signal favour.

### VAUDEVILLE THEATRE.

MR. ALBERY's new comedy, 'Tweedie's Rights,' produced on Saturday at the Vaudeville, has all the characteristic features of previous work from the same pen. It has freshness of conception and power of characterization quite refreshing to witness, and its dialogue, however faulty it may be, has the merit of provoking genuine laughter. But its stage expedients are unworthy, its general construction is defective, and the dialogue, with all its wit, leaves at times a decidedly unpleasant taste in the mouth. It is difficult indeed to characterize the drama, so clever, so unequal, and so bewildering is it. Had Hoffmann ever attempted, while suffering from *delirium tremens*, to write one of his *contes fantastiques*, the scene of which was laid in modern times, some such piece as Mr. Albery has produced would have been the result. John Tweedie, the hero of the play, is undoubtedly a cleverly-conceived character, and is drawn with the boldness of touch of one who is sure of his hand. Tweedie is a stonemason and carver of grave-stones. His elder brother has, when dying, bequeathed him the business he now carries on, appending to his bequest the condition that Richard, the son of the testator, shall, on attaining the requisite age, be admitted into a partnership. Tweedie has determined that the whole of the property is his "rights," and keeps the youngster out of any share in it. When his conscience disquiets him, which is often the case, he fortifies himself with a vigorous assertion of these "rights," and an application equally vigorous to a bottle of spirits, which is his constant companion. In consequence of his frequent demands upon the latter form of consolation, he becomes afflicted with "the horrors." His references to the effects of these are of the most striking kind. Ghosts he does not believe in, he says, but his disbelief attaches itself to the messages they deliver, which are generally concerned with restitution of illegally held property, and not to their existence; for he has seen them. Inanimate things may have ghosts, he knows; for one of his companions, when his delirium reaches its height, is the ghost of a grave-stone. This is a very powerful, if whimsical, idea, which Mr. Albery has wrought out with singular skill. The comic characters which fill up the play are not very amusing, however; and the love interest between Richard Tweedie and Mallie, daughter of the old stonemason, is not profoundly moving. The second act, too, which shows the recovery of John Tweedie to a sense of honour and right, is altogether inferior in conception and execution to the former. Hence the drama does not fulfil its promise. All that relates to John Tweedie in the early act belongs to art; all that concerns him in the second is not far from sentimental clap-trap. If Mr. Albery is to write a good work, he must forget all about audiences. Mr. James acted the part of Tweedie in a way that revealed uncommon and unexpected ability. The impersonation during the first act was excellent. Intrinsically, it was not less good in the second act, but the exhibition of suffering was unduly extended. The representation of decrepitude, and physical and mental agony, would have been equal to anything recently seen on the stage, had it been a little shorter. Mr. Thomas Thorne gave an amusing representation of a groom who has inherited property, and knows no language but that of the turf. The comedy, though passages provoked loud expressions of disapproval, was favourably received, and must be pronounced successful.

### LYCEUM THEATRE.

SUCH acting as was exhibited at the Lyceum while its boards were in possession of the Vaudeville company is no longer to be found at that theatre. Broad farce, extravagance, and tomfoolery have replaced the ease and *ensemble* of former representations, and the members of the new company strive with each other which shall subject probability and good sense to the most comic outrage. The representation of M. Sardou's comedy, 'Les Pommes du Voisin,' on Monday, was more mirth-moving than any performance

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French companies have given in England for many years past. It kept the audience in a tumult of laughter and applause. But the method by which mirth was caused was wanting in all the delicacy of representative French acting, and was in fact that employed by the average British comedian. No pretence was made to harmony of action or evolution of character. A sequence of events, each incident more preposterous than that before it, was the ground of amusement, and the effect was enhanced by whatever extravagance or drollery individual members of the company could impart to the various characters.

'Les Pommes du Voisin' is an amusing version of 'Une Aventure de Magistrat' of M. Ch. de Bernard, preserving the incidents and the names of the original. Its appearance, with no acknowledgment of indebtedness, brought to a head the complaints of want of originality which every success of M. Sardou's has elicited. A formal charge of plagiarism was brought against M. Sardou by the Société des Gens de Lettres, and was triumphantly met by the dramatist, who was a little aided by fortune in the matter of the choice of a field of battle. The correspondence on this subject annexed to the printed edition of the play is as amusing as are the prefaces given by M. Dumas fils to recent editions of his dramatic works. Monsieur Sardou maintains and is ready to show, "par de très-bonnes preuves, que l'art dramatique consiste moins dans le choix du sujet, nécessairement restreint aux sept ou huit situations primitives qui se répètent toujours depuis Adam, que dans le développement original par lequel on le rajeunit; et que depuis Hamlet, qui est Oreste, jusqu'au Père Goriot, qui est le Roi Lear, il n'est pas deux œuvres dont on puisse dire qu'elles soient sorties tout armées du cerveau de leur auteur, sans rien devoir à personne." The story of 'Les Pommes du Voisin' follows the adventures of a magistrate elect, who, sowing at forty years a crop of wild oats he has not previously dispersed, incurs a variety of most comic adventures. By a rapid process he sees himself guilty in appearance of each most atrocious crime in the calendar, and reconciles himself to the conviction that he has become in the hands of fate, "un de ces monstres qui viennent tous les cent ans épouvanter l'univers de leurs scélératesses." In the end he is of course quit for the fear he has undergone and the lesson he has learnt. M. Grenier plays with amusing extravagance this character, first enacted by M. Geoffroy. His representation of horror and agony at the augmenting penalties he incurs is, in its line, thoroughly effective. M. Léonce, M. Blondelet, M. Cooper, and Madame B. Legrand play other principal parts. The entire representation is farcical and extravagant, and wholly to the taste of the audiences it nightly assembles. In 'Le Copiste,' the original of 'One Touch of Nature,' M. Lesueur gives a fine, if rather lachrymose, representation of the old man who resorts to stratagem in order to win the recognition and love of his daughter. The general representation of this piece by Mdlle. Désirée and MM. Riom, Blondelet, and Bordier, may be considered adequate.

## COURT THEATRE.

A DRAMATIC version of 'Great Expectations' has replaced 'Randall's Thumb' at the Court Theatre. It is in three acts and a prologue, and is, so far as sequence of incident and maintenance of interest are concerned, a successful specimen of adaptation. The dialogue, moreover, of the original is followed with closeness that defies the attempt to discover more than a narrative phrase or two which have been inserted by the adapter, Mr. W. S. Gilbert. Here, however, ends all that can justly be said in praise of the piece. The scenes and situations elicited are sombre, and the interest in the concluding act becomes painful. The melo-dramatic side of the works of Charles Dickens is undoubtedly, the weakest; and it is that on which those who fit his writings for the stage find themselves compelled to dwell. In not a few of the earlier novels the melo-dramatic portions constitute an absolute blemish upon the work. In descriptive

power, and in capacity for depicting strange types of character, the novelist has had few rivals: when he attempts to portray deeds of violence, he stands below writers whose names cannot in any other respect be coupled with his own. A drama like 'Great Expectations,' accordingly, in which the melo-dramatic portion becomes more important in consequence of the necessary removal of most of the comic dialogue in which it is set, is unjust to the author. Those who love dramas of the "blood-and-thunder" type will find at the Court Theatre a work exactly to their mind; but amateurs of the higher class of entertainment, with which the rising fortunes of the house and the growing reputation of the company have been associated, will see with regret the altered programme. The cast,—which included Mr. Righton as Joe Gargery, Miss M. Brennan as Pip, Mr. Cowper as Magwitch, Mr. Belford as Orlick, Mr. Clayton as Jaggers, Miss Kate Bishop as Biddy, and Miss Eleanor Bufton as Estella,—was good. Mr. Clayton's make-up as the lawyer was admirable, and Mr. Righton realized more nearly than could well be expected the eccentric and loveable character he presented. Realistic scenery of the kind desired for pieces of the class was also provided; the scene in the prologue and that in the old Sluice House, in which the action ends, being very creditable in design and execution. But the drama, with all the aid it receives from acting and scenery, and with the support afforded by the ringing applause of the audience, can scarcely advance the reputation or the fortunes of the house.

A farce, by Mr. T. W. Robertson, entitled 'Not at all Jealous,' commences, and Mr. Gilbert's gay extravaganza, 'Creatures of Impulse,' concludes, the entertainment.

## MR. TOM TAYLOR'S PLAYS.

I MUST ask leave to correct an exaggeration into which I have fallen in putting the sum of my dramatic works at "a hundred plays, more or less." I wrote without counting. I should have written "eighty," instead of "a hundred"; and this includes collaborations. For the purpose of my argument the correction is immaterial, as the proportion of "adapted" to "original" work remains as I stated it—about one-tenth to nine-tenths.

TOM TAYLOR.

MR. TAYLOR should not say he is tedious. I have not found him tedious. The way, for instance, in which he has "set at rest the question of the authorship of 'Plot and Passion,'" is at once interesting and original.

Mr. Taylor says (*Athen.* May 27th):—"Q." asks—"If Mr. Lang was not my collaborator in 'Plot and Passion'—who was? My answer is very short—nobody. . . . I am solely answerable for the play."

Mr. Taylor had, however (*Athen.* April 29), already used these words—"In the case of other pieces, like 'Plot and Passion,' 'Masks and Faces,' 'The King's Rival,' 'The Loves of a Life,' I have worked in partnership, but may claim, at least, half the honours of invention, as well as dramatic treatment." Mr. Lang, too, had said (Preface to his novel),—"The story of the 'Secret Police' or, 'Plot and Passion' (of which the author of these pages is the joint author with Mr. Tom Taylor), &c."

Mr. Taylor announced he had a partner. Mr. Lang announced he was that partner. How, then, am I, "practically ignorant of theatrical matters," to be blamed for believing that the play described in the Museum Catalogue as "an original drama in three acts, by Tom Taylor, Esq.," owes "something to somebody other than" the author? Now that the question of authorship has been "set at rest" by Mr. Tom Taylor himself I will not disturb it. I am as content as Mr. Taylor.

As to the general question, I am where I was. I cannot see that I am unfair to Mr. Taylor because, in dealing with one-tenth of his work, I decline to discuss the merits of the nine-tenths, to which I have not referred.

Mr. Taylor is still of opinion that, were he to

translate and place on the stage the 'Hecuba' or 'Medea,' by Euripides, the drama would be adequately described as "a new play by Tom Taylor, Esq.," and complains that he cannot get me to understand that "new" means "adapted." I cannot help myself. Practically ignorant of theatrical matters, I hitherto believed that when a work is announced as "by" a man, that man is the author, even though the epithet "new" is not added to the description. The information that "a new play" announced by a well-known dramatist may have been previously written by somebody else has, therefore, astounded me. An "adapted" play should be so described. If a drama is composed by Mr. Taylor, the statement that it is "by Mr. Taylor" is sufficient. There is no occasion for the words "new and original." If a play is "adapted" from somebody else, let the real author's name be given.

I have hope the controversy, which ends with these lines, may have the effect of modifying the practice of juggling with words in matters of some importance. Q.

## DRAMATIC GOSSIP.

THE performances of the Comédie Française have been as follows: Monday and Thursday, 'Mdlle. de Belle-Isle'; Tuesday and Saturday, 'Tartuffe'; Wednesday, 'L'Avare'; Friday, 'Le Menteur' of Corneille; and at this day's morning performance, 'Le Misanthrope.'

THE Royalty Theatre will pass for the autumn season into the hands of Mr. Nation. A two-act comedy by Dr. Westland Marston will, we understand, form a portion of the opening entertainments.

A BALLET entitled 'Fantasticuff; or, the Storm Fiend,' was produced at the Adelphi on Monday. It has no more meaning than the average of such compositions, but offers opportunity for some clever performances, saltatory and pantomimic, by Mr. Fred Evans.

MUCH attention appears to be at present paid at the Society for the Encouragement of the Fine Arts to the drama. The excellent lectures of Dr. Westland Marston and Dr. Doran have been followed by dramatic illustrations. On Thursday, the 26th of May, a portion of the evening's entertainment consisted of a reading from 'Macbeth,' by Miss Katharine Hickson, and a second from 'As You Like It,' by Miss Ada Cavendish. Readings of this class are good in themselves, and when given by so able interpreters form an attractive addition to the ordinary programme of the Society.

It is difficult, from the uncertain and often conflicting accounts received from Paris, to know which of the theatres have escaped demolition. The Théâtre Français is, it is satisfactory to know, safe. The Lyrique is totally destroyed, and some damage has been done to the Odéon and the Châtelet. All the theatres of the Boulevard are safe, and the Palais Royal has escaped untouched by the flames which raged so near it.

A NEW drama by Mr. Watts Phillips is in preparation at the Princess's Theatre. Mr. Phelps and Mr. B. Webster will both, it is expected, take part in its representation.

A NEW comedy, entitled 'Women and Men,' by Mr. Augustus Dubourg, has been produced by Mr. Kendal and Miss Madge Robertson at the Theatre Royal Manchester. It will ere long be transferred to the Haymarket.

'DER HOFNARR,' a comedy by Szigligeti, which has received the first prize from the Academy of Hungary, has been performed at the National-theatre of Pesth, but the verdict of the public and of the critics has not been so favourable as that of the judges of the Academical prizes.

HERR SACHER-MASOCH's play, 'Mann ohne Vorurtheil,' which has been acted with much success in the German theatres, has been translated into Hungarian, and has lately been played at several of the Hungarian theatres.

'HERZOG CUDO,' a drama by Herr K. Ziegler (Karlopago), has been well received at Salzburg.

M. GÉRY-LEGRAND, at the Grand Théâtre of Lille, has brought out his unpublished drama, in four acts, entitled 'Marthe,' which proves very successful.

At the Burgtheater of Vienna, a new drama, by Herr Guido Konrad, in three acts, entitled 'Das Fräulein von Laury; oder, Auf den Schlössern,' a drama of a sensational character, has been performed for the first time with success.

THEATRES for the performance of plays in the national dialects exist in the principal towns of Italy, in Turin, Milan, Venice, and Naples, where the plays are often very characteristic. Amongst comedies in dialect lately performed are, 'On Episodi del 48,' in Milanese *patois*, which has failed at Florence, and 'Allegri, s'ha spanto il Vin,' in Venetian dialect, which has been successful at the Apollo Theatre of Venice.

SIGNOR PROSPERO ASCOLI has published in Florence a volume of studies on 'Theatrical Jurisprudence'; and at Naples a new dramatic journal, entitled *L'Arte*, has appeared, edited by the well-known dramatic critic, Signor Lorenzo Rocco.

At Rome the Signora Tessero-Guidone, of the Bellotti-Bon company, now acting at the Teatro del Valle, has been enthusiastically welcomed. The Bellotti-Bon company, before leaving Florence for Rome, performed Signor L. Suter's popular comedy, 'La Gratitude,' at the Teatro Niccolini, for the director's benefit.

A NEW *Rivista Drammatica*, to appear every month, has been published at Palermo, under the editorship of Signor G. Bozzo Bagnara, the first number of which promises well.

'RANDALL'S THUMB,' the comedy by Mr. Gilbert, lately running at the Court Theatre, has been produced at Wallack's Theatre, New York.

SHAKESPEARE'S 'Winter's Tale' has been revived at Booth's Theatre, New York. A Pyrrhic dance is introduced in the first act. 'The Liar' has been given at Wallack's, and 'Richard the Third' is still performed at Niblo's Gardens.

#### ANTIQUARIAN NOTES.

*Proclamation of Henry the Eighth.*—Among the presents recently made to the library of the British Museum is a black-letter broadside, containing a proclamation of Henry the Eighth with reference to prohibited books. This proclamation was issued in June, 1530, and is entitled "A proclamation made and divysed by the Kyngis highnes, with the advise of his honorable counsaile, for dampning of erroneous bokes and heresies, and prohibiting the havinge of holy scripture, translated into the vulgar tonges of englishe, frenche, or duche, in suche manner as within this proclamation is expressed." Among the books prohibited are, "the boke called the Wicked Mammona, the boke named the Obedience of a Christen man, the Supplication of beggars, and the boke called the Revelation of Antichrist, the Summary of Scripture, and divers other bokes made in the englishe tonge, and imprinted beyonde ye see." These books, it is alleged, "do conteyne in them pestiferous errors and blasphemies, and for that cause shall from hensforth be reputed and taken of all men for bokes of heresie, and worthy to be dampned, and put in perpetuall oblivion." Of these works, the first two, namely, the 'Parable of the Wicked Mammon' and the 'Obedience of a Christian Man,' were written by Tyndale, while the 'Supplication of the Beggars' was by Simon Fish. This last publication gave considerable uneasiness to Cardinal Wolsey, who was personally attacked in it, and sought by every means to discover and punish its author.

TO CORRESPONDENTS.—H. E.—F. M. W.—N. R.—P. P.—J. A.—B. R. T.—received.

*Errata.*—P. 625, col. 2, line 14 from bottom, for "active chemistry" read *active-chemistry*. P. 662, col. 2, line 2 from bottom, for "by" read *without*.

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